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Year-End Double Issue

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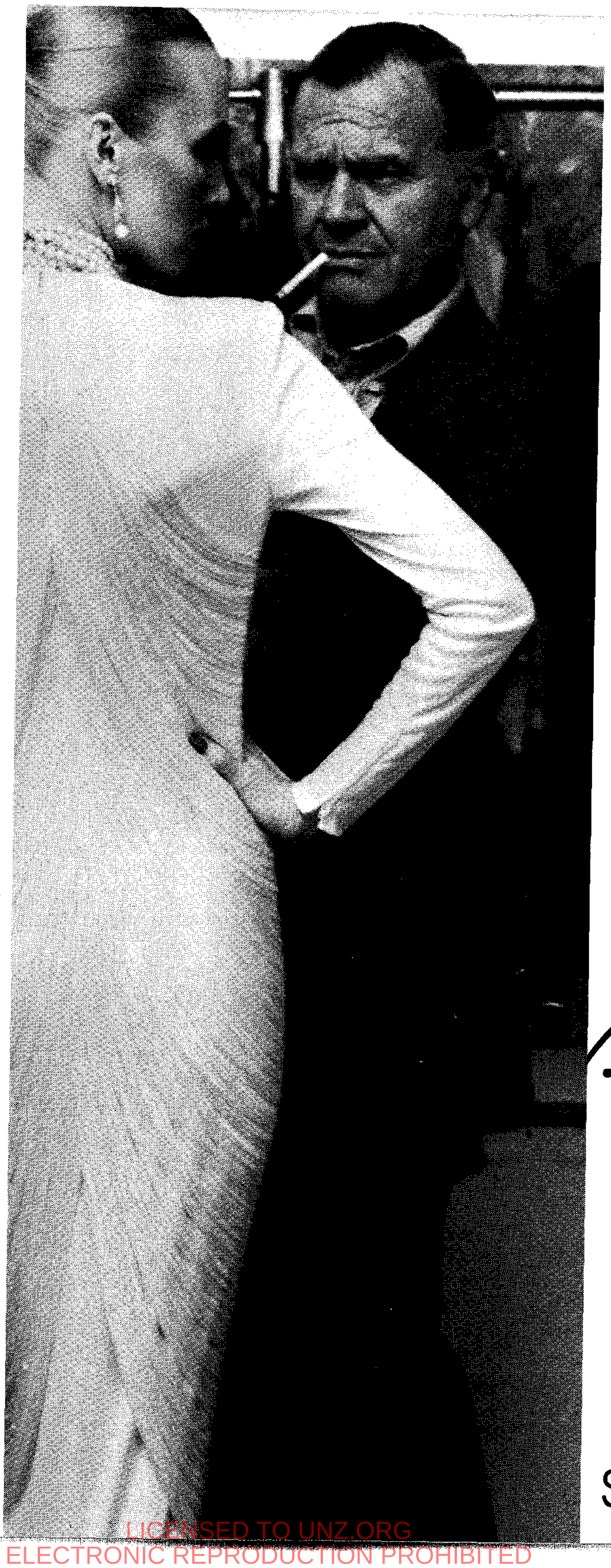
"What I like and don't like so much in a woman."

My dislikes.

1. A woman who talks about dieting all the time.
2. Who does crossword puzzles in ink.
3. A woman who jogs and tells.
4. A woman whose perfume is too loud for her looks.
5. A woman who can't pass a mirror without looking into it.
6. A woman who won't gossip.
7. Who worries about getting her hair wet in the rain.
8. Who won't admit she reads cheap novels.
9. Who wouldn't spend her last few bucks on perfume.



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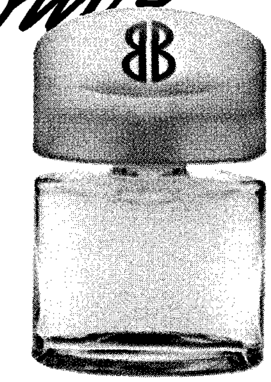
My likes.

1. A woman who seems to be listening, even if she isn't.
2. A woman who loves a good laugh.
3. Who can get gorgeously dressed in 15 minutes flat.
4. Who can cuss in five languages.
5. Who prefers almost anything to white wine.
6. Who's a great dancer.
7. Who's a big eater.
8. A woman who doesn't cry at weddings.
9. Loves clothes, but doesn't talk about them.
10. Who would spend her last few bucks on perfume. Hopefully mine.

Bill Blass



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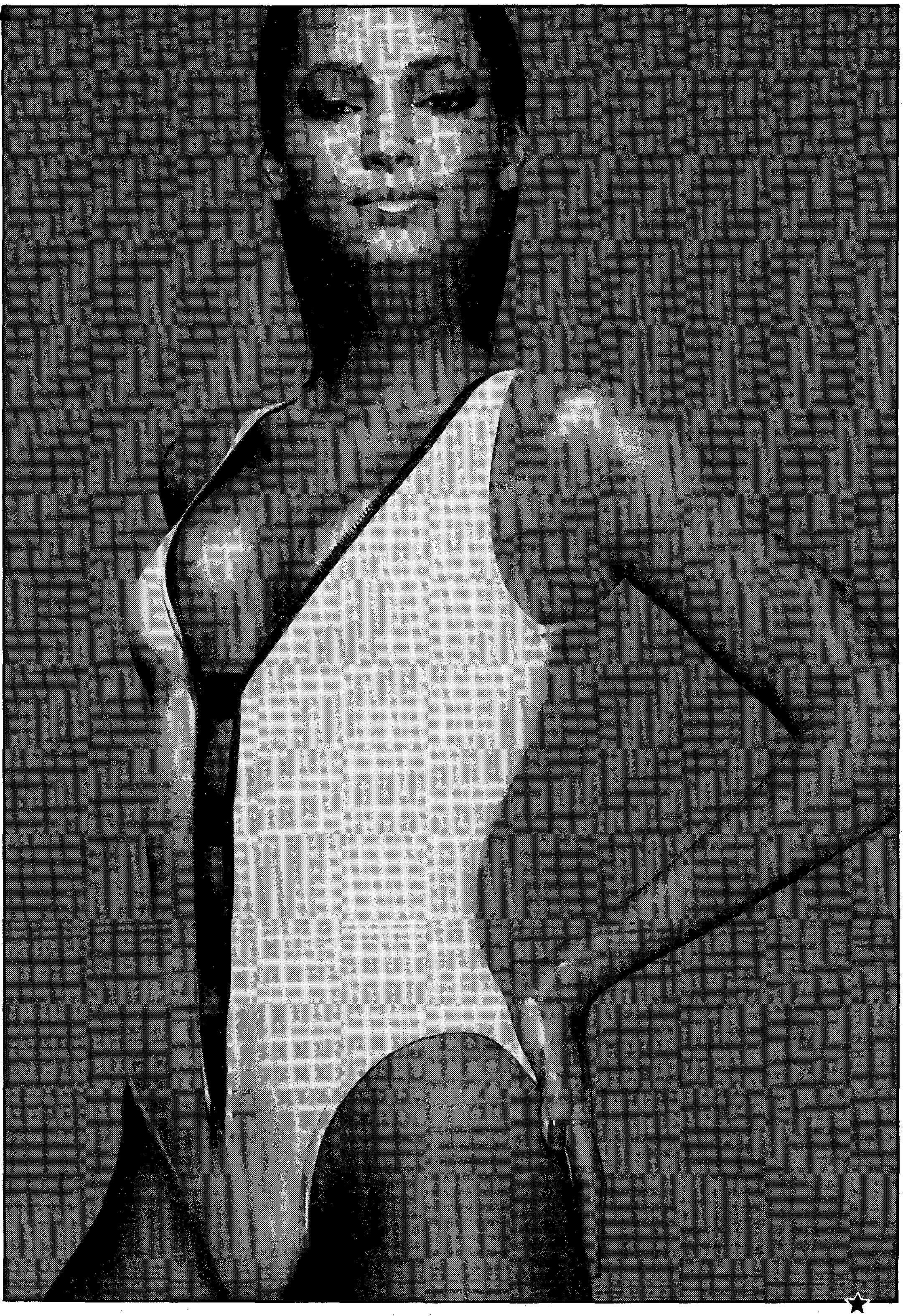

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New York is not often described as a "beautiful" city, but it is in fact a trove of hidden treasures, unexpected grace notes that soften the urban cacophony. Some hide out of sight; others we take for granted or are too busy to notice. This special issue celebrates those charms the city chooses not to flaunt.

For help in preparing this project, special thanks to Barry Lewis. Also contributing were Frederick Allen, Richard Babcock, Peter Blauner, Michael Daly, Florence Fletcher, Margot Gayle, Elsa Gilbertson, Christopher Gray, Ellen Hopkins, Madeline Johnson, Fran Kessler, Joe Klein, Rhoda Koenig, Edward Kosner, Arthur Marks, Quita McMath, Richard Oliver, and Elliot Willensky.

The UNSEEN BEAUTY Of NEW YORK

65
Pop Goes the Y
By Katharine Davis Fishman
Founded in 1874, the 92nd Street Y has long been an oasis of sport, culture, and social services on the Upper East Side, and lately it has been enjoying something of a renaissance, expanding its programs and acquiring a touch of show biz. Some insiders are worried by the new professionalism. But the author recently spent some time at the Y and concluded that it hasn't forgotten its beginnings. It's bigger—and better—than ever.

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Cover: Photograph of façade details of the Stuyvesant Polyclinic by Wolfgang Hoyt/ESTO.

To our readers: This is a special double issue. The next issue will appear on January 2. New York *publishes 50 issues each year.*

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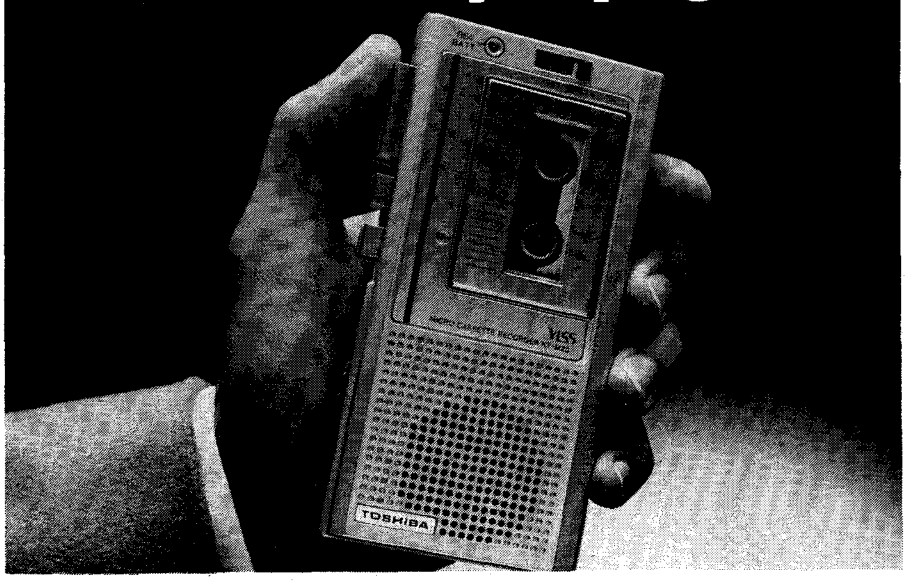

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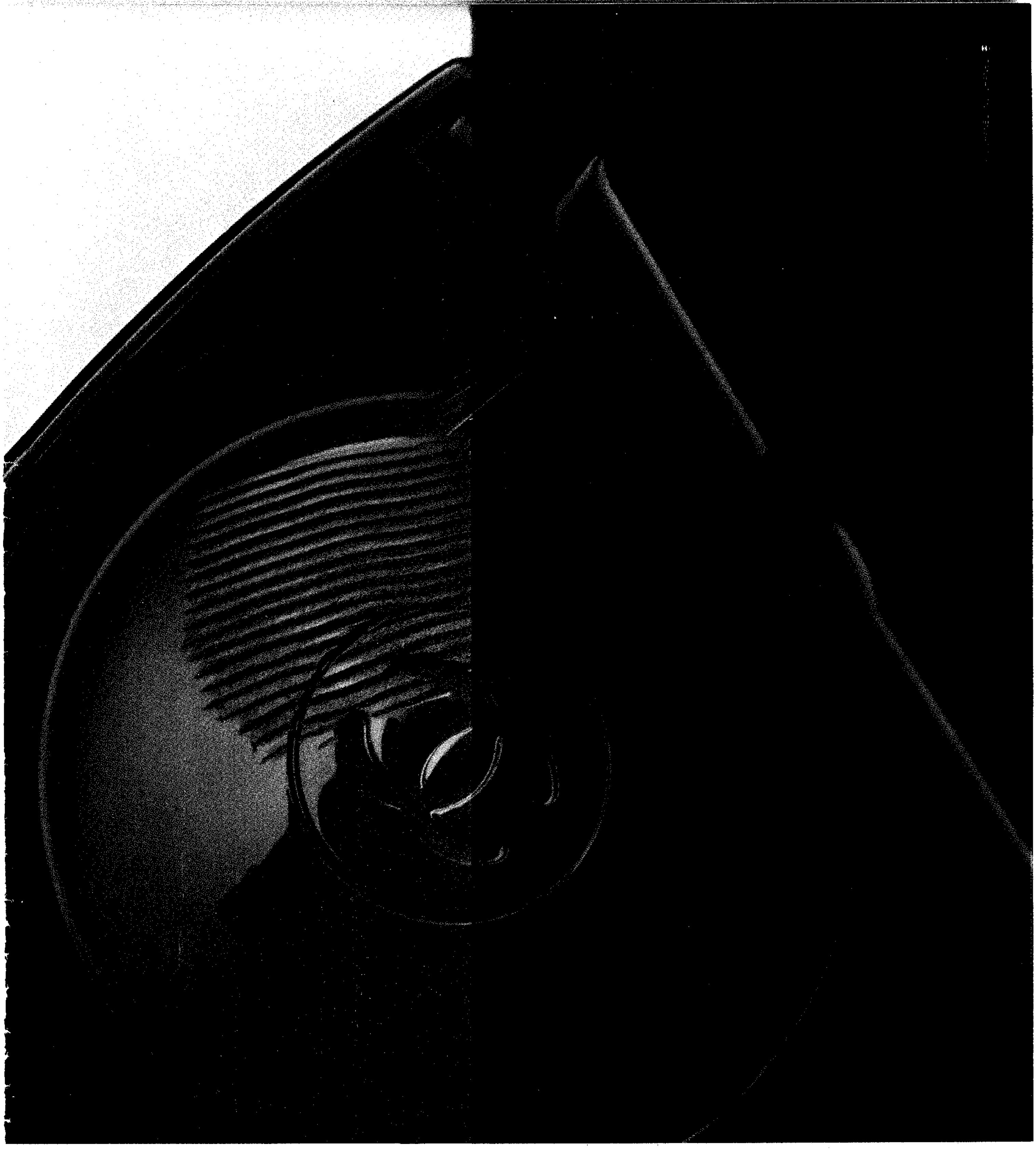

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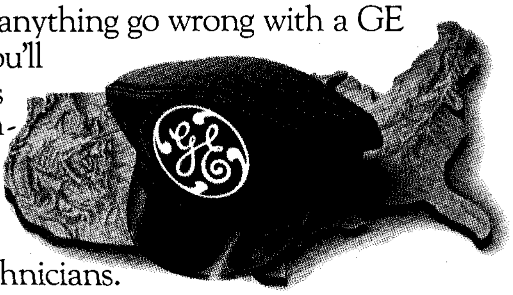

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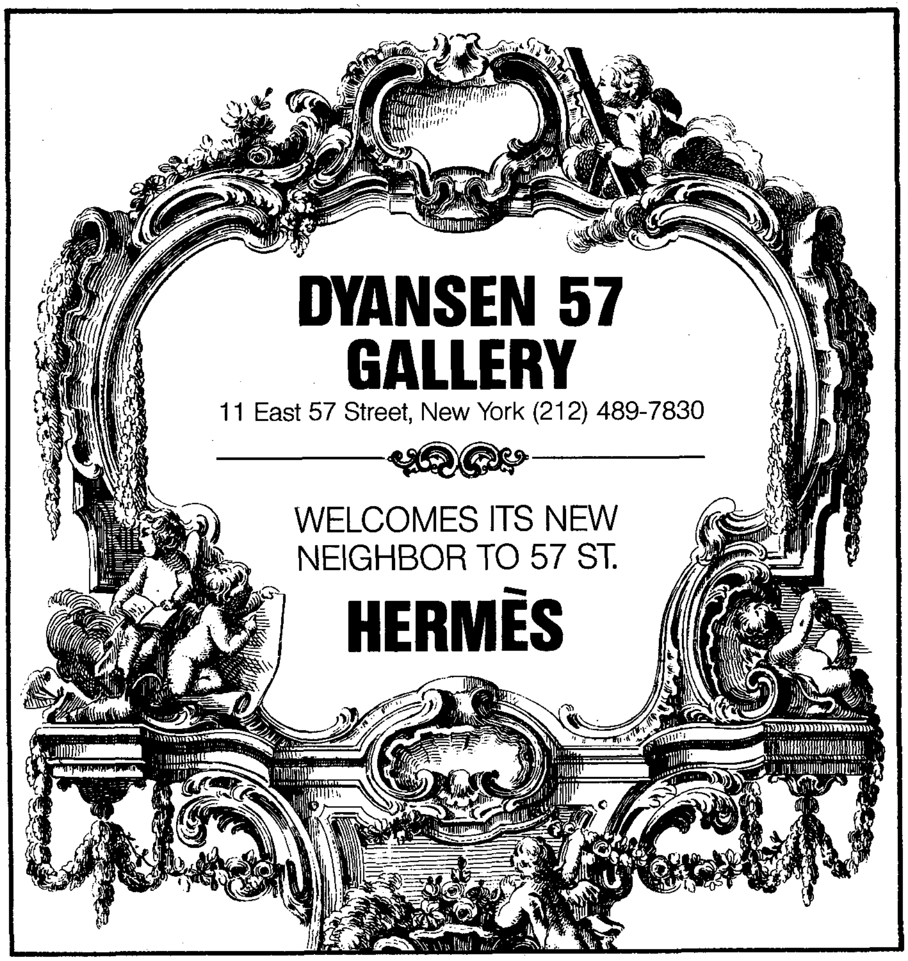
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LETTERS

The Sorrow and the Pity

MICHAEL DALY'S "A DEATH IN THE THEATER" [December 12] was an insult not only to the sensibilities of your readers but also to the memory of James Hayden. Not once did Daly give any insight into why Hayden was struggling with heroin, though we do learn much about his rise to fame. What is the purpose of a supposedly in-depth profile if it doesn't ask why?

Elyse Cogan
Tappan, N.Y.

"A DEATH IN THE THEATER" WAS A WARM tribute to an actor with great promise. However, I found the rather cavalier attitude toward heroin reprehensible. There is no such thing as a *little* heroin.

Paul Wittenborn
Manhattan

WHY GLORIFY AN ACTOR WHO IS A HEROIN addict? James Hayden's addiction should be pitied, not glorified. Why not devote the space to covering those performing artists who have their acts together? There are certainly enough of them around. This sort of article gives people in the theater a bad name.

Name withheld
Manhattan

I'M TIRED OF READING ABOUT SENSITIVE souls who take drugs rather than accept responsibility. Sensitivity's a fine thing, but it's not much use without self-discipline. I'm sure Hayden had some strong demons to contend with, and I'm sorry that he's gone, but I'm not moved by his story. I'm just tired of it.

Name withheld
Bergenfield, N.J.

Meeting of the Minds

CONGRATULATIONS ON HAVING ACquired John Leonard as your television critic. He is wonderfully knowledgeable on a wide variety of subjects, writes with unique style and panache, and his assessment of Barbara Walters ["Television: Making Nice," December 12] was second only to that of John Simon in his brilliantly nasty book *Paradigms Lost*—no mean feat.

Corinna Marsh
Manhattan

Ashes to Ashes

THE KIND OF MASCULINE MODEL SO LOVingly portrayed by Pete Hamill ["The

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*

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On Level 3

JIL SANDER

On Level 5

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On Level 3

mondi

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On Level 2

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galeria
cano

On Level 4

andrea
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On Level 4

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Five
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On Level 5

bruestle

On Level 4

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ON MADISON

On Level 4

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New American Hero," December 5] is often mistakenly termed a modern Renaissance man. This bright, resourceful, multitalented individual could be more aptly described as a "phoenix man," for he rises from the ashes of our culture. Although Sam Shepard may have recognizable forebears and may even have been educated, he seems to come from nothing but desert, concrete highway, and obsolete, rusting machinery. The Renaissance man built on the culture that came before him. The phoenix man assumes an essentially nihilistic position with regard to the past. The typical phoenix man is now around 40. When younger, he eschewed education, opting for "life"—rock 'n' roll, drugs, and mobility. Such men will be the most successful survivors of a nuclear winter. Phoenix man would have little use for preserving literature—he can make his own while he cuts trees for shelter and keeps his neighbors out with a gun. He is not a barbarian who will destroy our world; he is simply the social mutant who will prevail when others destroy it. Old men with no future will pave the way for new men with no past.

Bernice Hamerling
Woodbury, N.Y.

PETE HAMILL'S FAWNING PROFILE OF SAM Shepard made me long for the heroes of yesteryear.

Raul da Silva
Syracuse, N.Y.

They Toil Not, Neither Do They Spin

Shtetl JEWS OF EASTERN EUROPE MAY BE a vanished culture, as David Denby states in his review of *Yentl* ["Movies: Educating Barbra," November 28], but the "passionately erudite, pious, book-loving" Jews are around and flourishing. The yeshivas are full of them, and in many households the father reads Torah all day long. Studying the sacred books is a must for women as well as men, but women are required to learn only those portions that pertain to them, as their primary responsibilities are raising children and running the home. Why should all this time be spent on learning? Because G-d said we should.

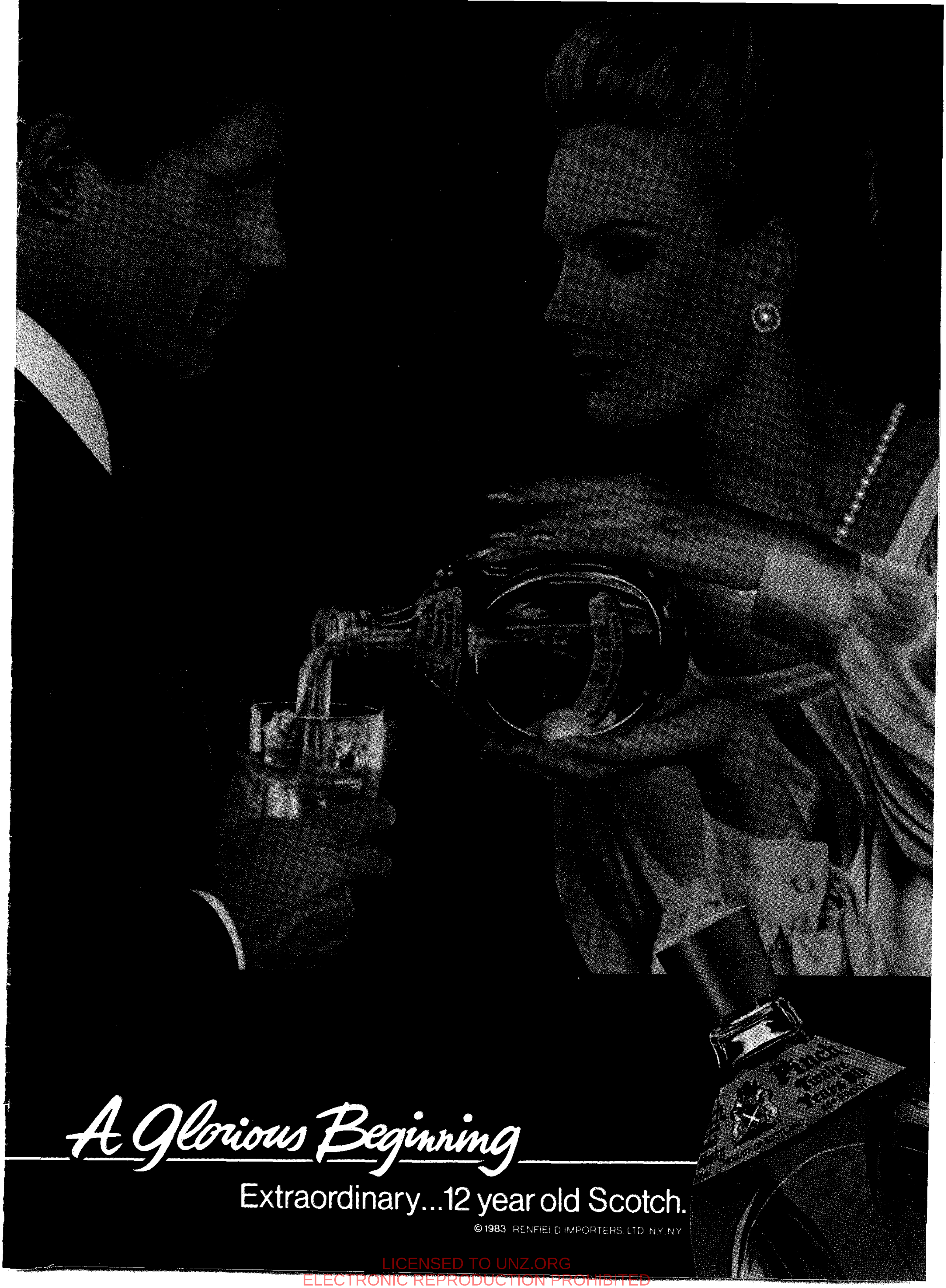
Y. Rothstein
Brooklyn

DAVID DENBY WRITES THAT *Yentl* NEVER answers the question "Is the Talmud really worth knowing?" A series of documents that contain the philosophical bases of three major worldwide religions just may be worthy of study.

Judy Neuwirth
Queens

It *Could* Happen Here

MICHAEL KRAMER'S "THE WEEK AFTER" ["The National Interest," December 5] demonstrated to the average person on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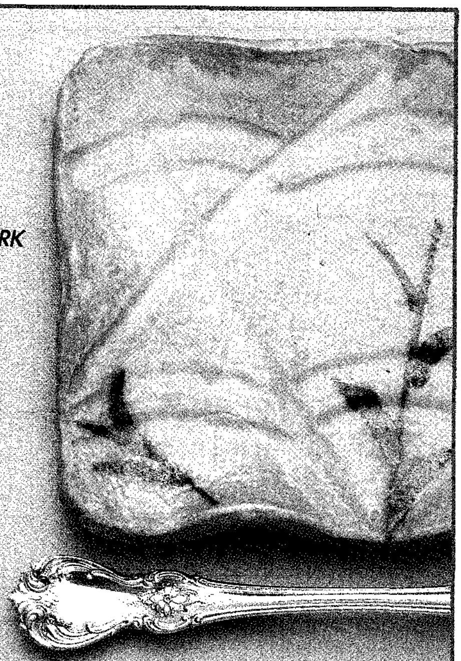

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the street that as far as disarmament goes we're damned if we do and damned if we don't. Many of us still believe that *The Day After* was just a horrible nightmare; Kramer showed us that it may be more than a bad dream.

Evan Kutner
Manhattan

Stone Martins?

I TOOK OFFENSE AT TOBI TOBIAS'S STATEment that "Adam Lüders is no Peter Martins" ["Dance: Terpsichore's Favorites," December 12]. While no balletomane would argue against the grandeur of Martins's dancing, his admitted boredom with performing in the last few years has exhibited itself in dispassionate performances. Lüders, however, consistently brings emotion to his roles. Tobias does a grave injustice by referring to Lüders as "something like a Japanese stagehand."

Barbara Nan Paciorkowski
Morristown, N.J.

On the Record

YOUR PRESUMPTUOUS "INTELLIGENCER" item about me [by Sharon Churcher, September 26] is a perfect example of how the anti-Semitic smear is alive and kicking. You made no attempt to contact the Baltic Sea Foundation or myself in order to authenticate your calumnious charges. Scores of European publications accepted the "appeal for an open international debate" without complaints. What right has an American periodical to shout anti-Semitism?

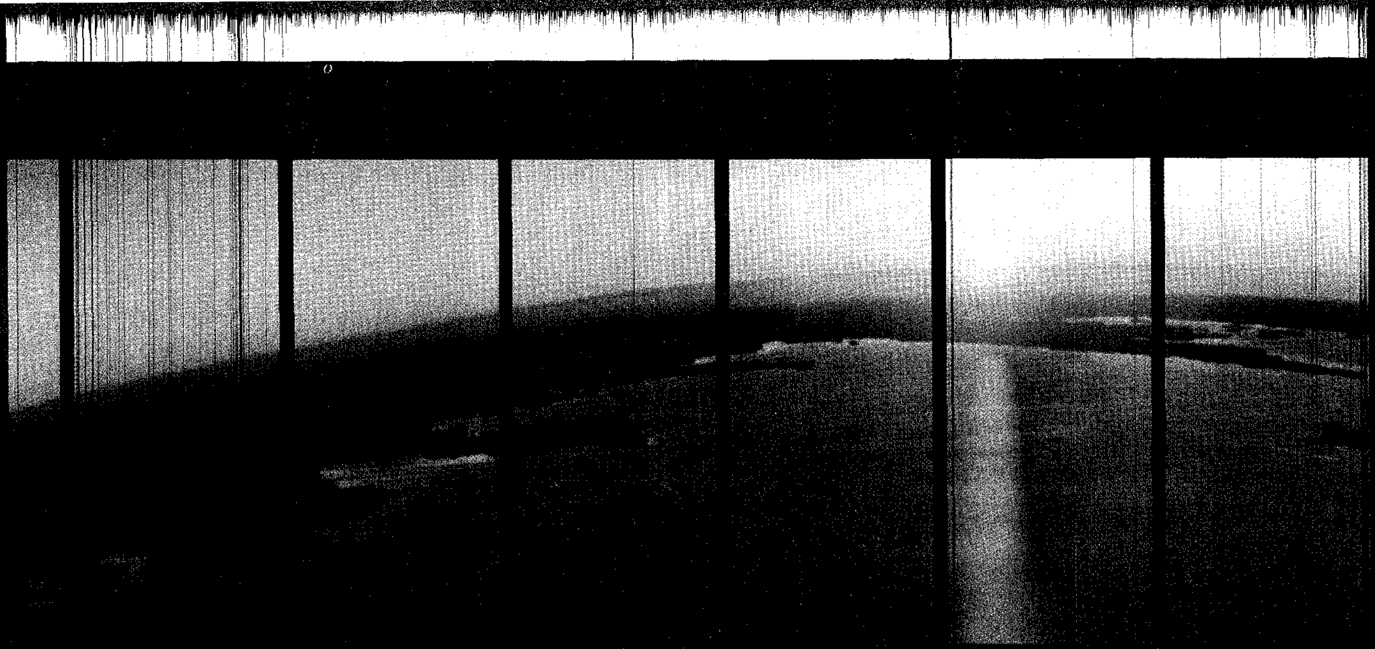
Eric Ertman
Chairman, the Baltic Sea Foundation
Copenhagen, Denmark

Editor's note: Ertman's ads and public statements, which were referred to in the item, speak for themselves.

Second Helpings

CARING NEW YORKERS WANTING TO HELP feed our elderly homebound neighbors should know that the Stanley M. Isaacs Neighborhood Center's Meals-on-Wheels program is not to be confused with Citymeals-on-Wheels, an impression that may have been inadvertently created by the letter from the center's executive director, Carol Tweedy ["Letters," December 12]. The Isaacs Center's effective fund-raising efforts, plus its share of Citymeals money, have enabled the center to increase its homebound-meal caseload significantly. Meanwhile, hundreds of other senior-citizen centers badly need help. Citymeals' funds are apportioned to senior-citizen feeding centers in all five boroughs. Last year, Citymeals brought weekend meals to 3,200 homebound elderly, and this year it hopes to reach 6,000.

Gael Greene
Manhattan



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In the past five years, the median age of FORTUNE readers has dropped by almost two and a half years, to just under 38. That gives FORTUNE the youngest readership of any big business publication.

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And therein lies yet another personal success story. For marketers.

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How to succeed.

INTELLIGENCER

Federal Judge's Customs Claim

CONGRESSMEN PLAN TO HONOR former chief judge Paul Rao by naming his bailiwick, the federal Customs courthouse in lower Manhattan, after him. But the current chief judge, Edward Re, is said to be upset about this, complaining that Rao filed an "improper" expense account last year.

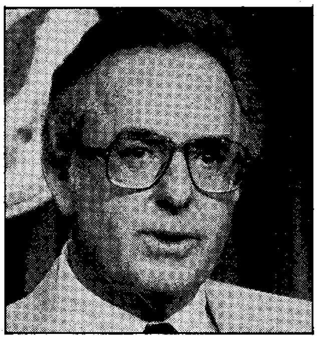
Rao is being recognized because he lobbied successfully in the mid-sixties to have the courthouse built. Friends of Rao suggest that Re may be acting out of "jealousy." But an acquaintance of the current chief judge's told *New York*, "Re says he has no personal animus against Rao. This involves alleged improper expenses." Re acquaintances said the judge was also put off because the federal legislation was phrased imprecisely.

A federal-government source said the expenses in question were incurred during a trip Rao took to Puerto Rico in 1982. Federal auditors made the judge return money that he'd been reimbursed: "They'd questioned it initially because he'd said they were for a judicial conference of the First Circuit, and that conference was in Williamstown, Massachusetts," said the source.

"Expense accounts get disallowed 10,000 times a day," answered a friend of Rao's. "And the judge paid the amount in dispute rather than carry the issue further." A Rao aide added that in fact the judge had attended a banquet in Puerto Rico honoring some First Circuit judges: "It may just have been a matter of semantics."

In any event, last week Tom Bolan, a New York lawyer with Reagan-administration links, was trying to mediate the dispute between the two judges.

U.S. in El Salvador: An Armed-Intervention Plan?



Stone: *A contingency?*

PRESIDENT REAGAN'S SPECIAL envoy to Central America, Richard Stone, said at an October meeting in Paris that the United States has drawn up contingency plans for "armed intervention" in El Salvador, according to a senior European government official.

The official, whose government is friendly to America but has been critical of Reagan's Central America policy, said the meeting was held with "diplomats" during Stone's nine-country European tour. He refused to identify the participants.

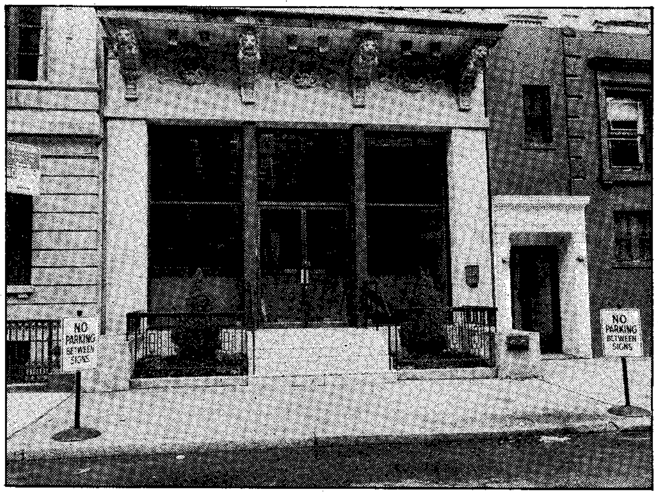
The official said Stone told the diplomats that the plans called for the United States to consider committing ground forces in El Salvador if the leftist guerrillas seized the capital or "a right-wing coup threatened to create a bloodbath."

Joseph Presel, a spokesman for Stone, told *New York* he had "sat in on every meeting Stone had in Europe and he didn't say a thing about intervention plans. I didn't go to the bathroom with him, but I went everywhere else."

Last month, the Reagan administration refused to comment on a Miami *Herald* story, attributed to the Council on Hemispheric Affairs, that said the United States had contingency plans for armed intervention in Nicaragua.

Diana Ross's Private Space

HAVING TROUBLE FINDING A parking space? You might try driving to work with Diana Ross, whose staff regularly creates a spot in front of her East 63rd Street offices with two portable NO PARKING signs—which the city says are illegal.



Street illegal? *RTC management's ad hoc parking lot.*

"The signs are just a convenience," a spokesman for the singer said, explaining that they are used by staffers at Ross's RTC Management company as well as by the star.

"The curb is always clogged with cars, even during official no-parking hours, so we got signs of our own over a year ago," the spokesman added.

Last Tuesday, a Ford station wagon with smoked-glass windows was occupying the space between the two signs on the street—where parking is not allowed on weekdays—for about 45 minutes before a man left RTC's offices and drove it away.

Traffic-department spokesman Victor Ross said his agency will investigate. "They're putting up phony traffic signs," he said. "It is against the law."

'Times' Obits: An Update

THE NEW YORK *Times* MAY be telling its readers that times have changed. After Tony-award-winning actor David Rounds died this month, the newspaper surprised some people by writing that he was survived by a male friend.

Rounds, who won a 1980 Tony for *Morning's at Seven* and last appeared in New York in the one-man play *Herringbone*, "is survived by his brother . . . and his companion, John Seidman," said the *Times* in a December 10 obituary notice.

"This is something new for us," *Times* culture editor William Honan acknowledged. He said that the paper's obituary columns have mentioned a surviving homosexual companion at least once before—and did so this time because Rounds requested it after learning he had terminal cancer.

"He sent me an advance obituary," said Honan, who had known the actor since childhood.

Times news editor Allan Siegal, who contributed to the paper's style manual, said, "We have done this before, and when it's appropriate, we will do it again."

BY SHARON CHURCHER

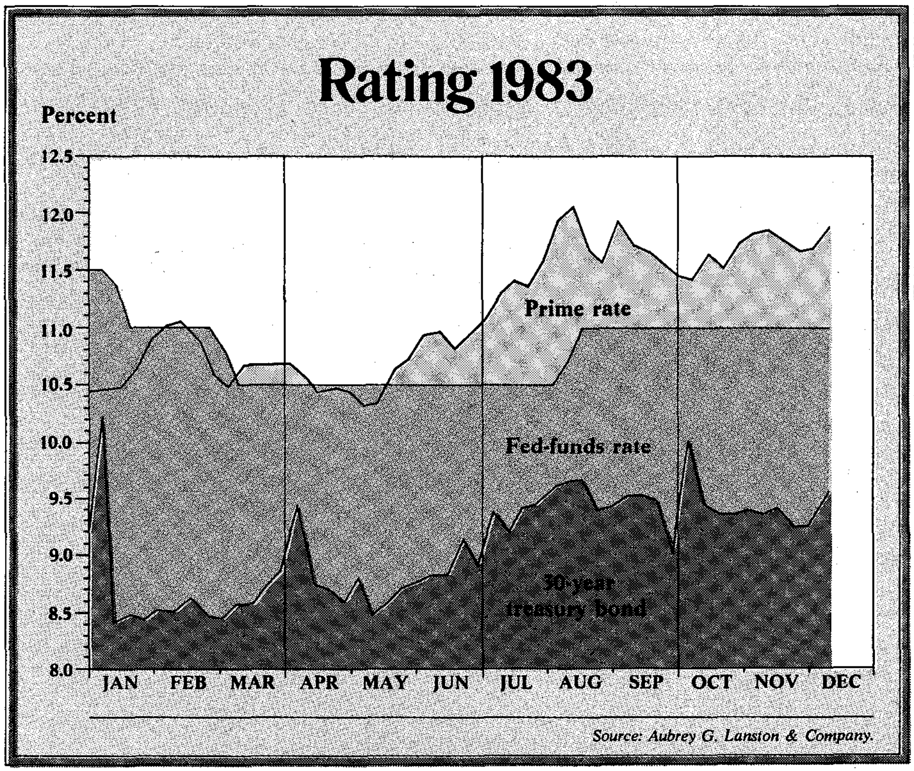
The Bottom Line/Jack Egan

PIQUING INTEREST

The High Cost of Recovery

THE UNITED STATES ECONOMY IS SAILING into 1984 with surprising strength, but its very robustness has become a cause for alarm. That's because interest rates have been edging upward instead of easing, as many analysts had predicted only a few months ago.

Rates should continue to rise through at least the first part of the new year. And most forecasters think rates will be substantially higher a year from now. That prospect has already cast a pall over the bond market and dashed hopes that the stock market would stage a snappy advance sometime early in 1984.



Source: Aubrey G. Lanston & Company.

Interest rates are notoriously difficult to predict, and 1983 was no exception. Rates remained at abnormally high levels, confounding expectations that they would decline once investors believed the moderation in inflation was for real. At the same time, the stability in rates was unusual, what with the wild fluctuations of recent years.

Consider the bank prime lending rate: Most major banks lowered the rate to 11 percent when the year began. It dropped slightly, to 10.5 percent, and stayed there for six months before going back up to 11 percent, where it now stands. Other rates moved more erratically but ended the year close to where they had started.

The federal-funds rate—what banks charge one another for overnight loans—seesawed between 8.5 percent and 10.25 percent, as the chart below indicates. But that should be compared with the swings of seven to ten percentage points that took place in 1980, 1981, and 1982. More worrisome was the climb in long-term-treasury-bond yields from a low of about 10.5 percent in January to 12 percent in December. But the extent of the increase was less important than the upward trend.

Meanwhile, real interest rates, calculated by subtracting the rate of inflation from the prevailing interest rate, hit all-time records in 1983, reaching a high of about 10 percent in the first three months of the year—when the consumer price index was flat. But these punitive levels failed to hold back the recovery, which led to a blaze of consumer spending at the end of 1983.

What lies ahead? Most economists expect rates to keep nudging higher in the coming months. There's less agreement about what will happen to rates in the second half of the year.

The optimistic, and minority, view is that interest rates will remain stable again in 1984. "We'll probably see them fluctuate by a percentage point up or down from current levels," says Allen Sinai, chief economist for Lehman Brothers Kuhn Loeb. "Between now and the end of 1984 there shouldn't be a great deal of change in rates," he adds.

"The rise in rates between now and March should significantly cool off the economy," says David Jones, the head economist at Aubrey G. Lanston & Company, a government-securities dealer. "The surprise will come if the economy continues to grow strongly after that. If the expansion continues at the present pace, that will pose a problem for the Federal Reserve Board, and we could then see rates spike upward."

Lawrence Kudlow, formerly the chief economist at the Office of Management and Budget under David Stockman and now head of his own economic-consulting firm, warns that rates during the second half of the year will "rise prominently, after a more benign period of stability during the next six months."

Henry Kaufman, Salomon Brothers' chief economist and Wall Street's interest-rate seer, predicted last week that record credit demands and a more stringent monetary policy on the part of the Federal Reserve Board could push yields on long-term treasury bonds to 13 percent by the end of 1984, while the federal-funds rate may hit 11 percent and the prime rate as high as 12.5 percent. The rise in rates, however, will not abort the recovery, he told an audience of about 900 in the Grand Ballroom of the Waldorf-Astoria for his annual interest-rate forecast. "In fact, in a deregulated financial system, higher rates are probably essential to attract the funds necessary to propel the economy toward higher levels," he observed.

Credit demands in 1984 will grow by a record $543 billion, he said, with the U.S. Treasury accounting for 31 percent—the largest share—in order to finance the federal deficit. "This is really extraordinary in the second year of an economic expansion," said Kaufman.

Given this diversity of opinion, readers may find it useful to look at the different factors that will influence the course of interest rates in the year ahead.

☐ *Inflation:* For all of 1983, the consumer price index will have risen by about 4 percent, the smallest increase since 1972. However, the rate has been going up steadily, and for the final quarter of the year the annualized rate of inflation could approach 5.5 percent. Commodity prices are rising slowly, but oil prices are showing signs of declining. The increase in labor costs is moderate,

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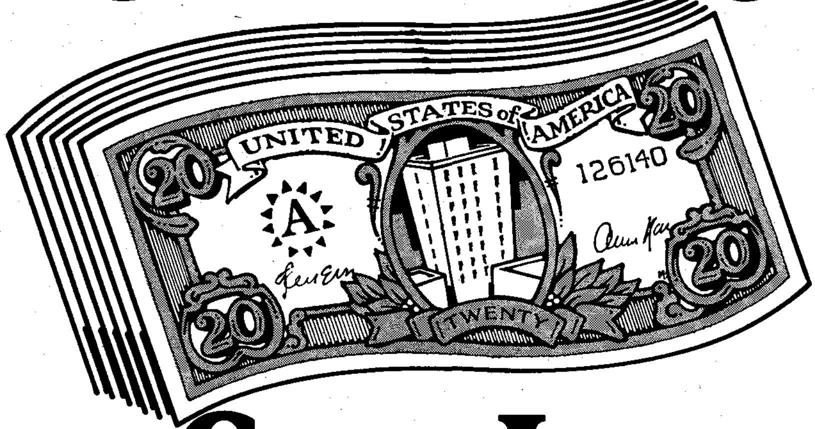

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but gains in productivity are slowing. A growing number of factories are operating at close to capacity, and that may produce some costly bottlenecks in 1984. Though most forecasts see inflation averaging about 5 percent in 1984, the rate by the end of the year may be heading toward 8 percent.

☐ *Economic growth:* The U.S. gross national product should increase by about 4.5 percent in 1984, following a gain of over 6 percent in 1983. While this is a slowdown, a 4.5 percent gain in real terms would be quite strong for the second year of an economic expansion, exceeding the 3.3 percent average increase for all recoveries since the Korean War.

☐ *Unemployment and employment:* The drop in the unemployment rate from 10.4 percent last January to 8.4 percent in November was a welcome shock. Meanwhile, 3.6 million more people had jobs in November than had them a year earlier, an extraordinary increase. Almost no one expects unemployment to continue declining at this pace. But it's possible that by the end of 1984 the rate will be approaching 7 percent.

☐ *Fiscal policy and the deficit:* Current projections peg the federal deficit at about $185 billion for fiscal 1984; the deficit for fiscal 1983 was $208 billion. The total assumes that no significant budget cuts or new tax legislation will be passed in the coming year. By any measure, a deficit of this size, coming in the midst of a strong expansion, is highly stimulative. Major spending on military and highway programs will also concentrate the stimulus in a few key areas. State governments are currently running a combined budget surplus of around $60 billion, partly offsetting the federal government's red ink. But many state and local governments are launching new spending programs to upgrade capital facilities, which should also spur the economy in 1984.

☐ *The Federal Reserve and monetary policy:* Although the Fed has been trying to control growth of the money supply to slow down the current economic boom, the total increase in money during 1983 has essentially been expansionary. Given the continued buoyancy of the economy, the Federal Reserve Open Market Committee may decide to tighten credit a notch when this main policy arm of the country's central bank meets on December 20. "What the Fed wants is 'twin 4s,' or 4 percent real growth and 4 percent inflation," observes Lanston's David Jones. A failure to moderate the economy in coming months would put the Fed on the spot, requiring a more dramatic tightening before the November presidential elections.

☐ *The 1984 election:* Hope for a decline in rates rests on a belief that the Fed will ladle out credit before November. Fed Chairman Paul Volcker, however, is more concerned about fighting inflation than about helping re-elect Ronald Reagan. And the Fed may find it has little room to maneuver if no dent is made in the deficit. The election-year atmosphere will probably politicize the budget and tax debates in Congress, making it all but impossible to apply an ax to military outlays or to Social Security benefits, where significant cuts can be made, but which are too sensitive to tackle before a national election. President Reagan will in turn block any major tax increase.

☐ *The dollar and international considerations:* The prevailing high level of interest rates in this country has been responsible for keeping the dollar strong. This has attracted foreign funds to the United States and has helped finance the federal debt. Continued purchases by foreigners of U.S. Treasury bills and other government debt "will be pivotal," according to Henry Kaufman, in financing the deficit in 1984.

In addition, a strong dollar makes imports into this country cheaper, reducing inflationary pressures. Any decline in U.S. interest rates could trigger large capital outflows from the United States. But this drop could not be sustained, since higher rates would then be needed to attract more domestic buyers of the government's debt. The renewed rise in rates would then pull funds from abroad back into this country. This vicious circle practically ensures that the dollar will remain strong and that interest rates will stay high.

Putting all of these pieces together, it is almost impossible to see any way rates could decline in 1984. The only question is how high they will climb.

The implications for investors are profound. Bond prices will continue to sag as yields rise. Individuals attracted by the high coupons risk losses on the face value of the bonds they purchase. The best strategy is to stick to treasury bills, money-market funds, and short-term bank savings certificates.

"Small investors should stay very short on the yield curve, preserve their principal, and keep their powder dry," advises Lacy H. Hunt, the chief economist for Carroll, McEntee & McGinley, another government-securities firm. "They may sacrifice some current income, but they will wind up with a better total return," he adds.

Ever since the bull market in equities began in August 1982, stocks have basically moved in tandem with bond prices. The poor outlook for bonds will make it very difficult for stocks to move ahead on their own. There could be a brief flurry of interest in some stocks when 1983 earnings are reported in January. But, more than likely, the already sputtering bull market will also fall victim to higher interest rates. ■

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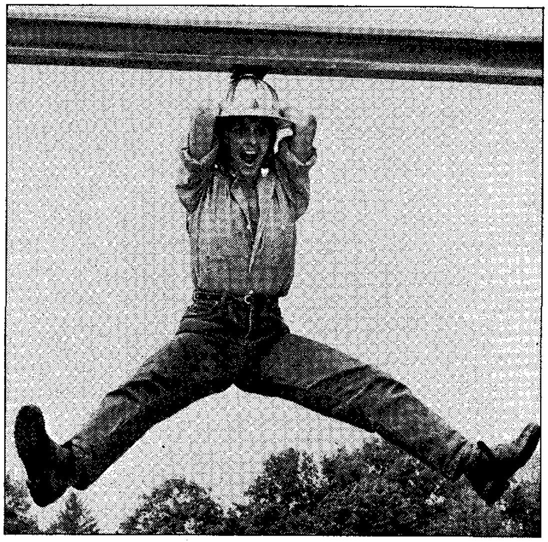
WINNERS AND SINNERS OF '83



Hanging out: *Krazy Glue's female hard hat.*

It Was a Very Mixed Year

AS 1983 DRAWS TO A CLOSE, IT'S TIME once again to single out the year's marketing stratagems that caught our attention—for better or worse:

☐ *The Wedding-Bell Blues Award* to Christian Dior and Jacqueline Kennedy Onassis. When the fashion advertiser planted Jackie look-alike Barbara Reynolds in the background at the wedding of the Mouth and the Wizard, Mrs. Onassis sued, charging that the ad embarrassed her and damaged her reputation.

☐ *The Equal Opportunity Award* to Krazy Glue, which, after a decade of suspending a hard hat—with a man attached to it—from a beam to demonstrate the product's strength, is now dangling Janet Atwood from a girder.

☐ *The You've Come a Long Way, Baby, Award* to Visa credit cards for taking commercials where they've never been before: into a hospital delivery room. During 9 of the spot in question's 60 seconds, Mom sweats and grimaces in the process of birthing Junior. The networks' censors—who only a short while ago forbade even the showing of a very pregnant woman on shows or commercials—didn't bat a lash. And to think that in the days of *I Love Lucy* one couldn't use the word "pregnant" on the air.

☐ *The Fig Leaf Award* to the New York *Times,* which wouldn't run Charles Jourdan International's ad of a nude man from Michelangelo's Sistine Chapel ceiling carrying a partially visible woman in very visible Jourdan shoes, because the man's posterior showed. Ketchum Advertising had to retouch the master, blacking out the backside altogether.

☐ *The Christmas Spirit Award* to Coleco Cabbage Patch Kid shoppers. Apparently deranged by the psychology of acquisitiveness, they rioted in the stores and malls where the less-than-lovely tots awaited "adoption." In New Jersey, one pregnant woman was shoved to the floor; in Pennsylvania, a shopper's leg was broken in the rush; and in Florida, a 75-year-old man who had patiently waited for one of the dolls was knocked down.

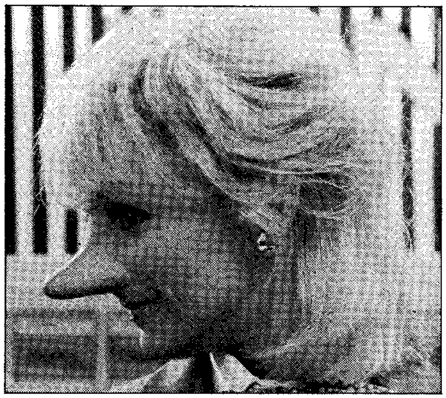
☐ *The Don't Bother Me, I've Got a Stuffed Nose Award* to Charles of the Ritz and its new "aroma disk." Simply select a scent from some 40 possibilities—say, English garden, after-dinner mint, or ocean breeze—plug in a pad that resembles a small record ($1.50 to $5, $20 for the "player"), and breathe deeply.

☐ *The Who Said the Me Generation Is Passé? Award* to Sakowitz and its 1983 "The Uniqueness of *You*" catalogue. For a mere $63,000, a "professional writer" from Pirogue Press will spend a week interviewing you, and six months later you'll receive 100 copies of your 120-page biography, chronicling "your many wondrous achievements."

☐ *The Better Than Sex Award* to Häagen-Dazs ice cream and Godiva chocolates. Seventy-five percent of the readers surveyed by *Psychology Today* ranked other pleasures above sex—including eating those confections.

☐ *The Pinocchio Missed the Audition Award* to National Car Rental, which features a rival rental agent—who gives fuzzy answers to customers who ask why the actual rates differ from the advertised rates—getting her comeuppance. Her nose actually grows on-camera . . . and that's the truth.

☐ *The Influence of Early Role Models Award* to Cap'n Crunch, the jolly cartoon sea captain who's graced Saturday-morning TV commercials for twenty years. Last February, when the University of Notre Dame's dining hall ran out of the 43-percent-sugar Quaker Oats cereal, students staged a sit-down strike because of their affection for the old salt. Who says sugar doesn't rot the brain?

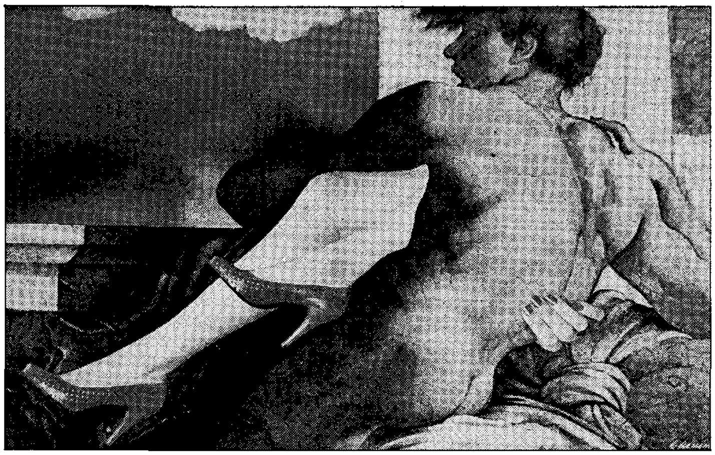


Nosey: *National Car Rental's fibber.*

☐ *The Whaddaya Expect After Calvins? Award* to Gloria Vanderbilt jeans, which puts us behind the wheel of a racing car as it roars and squeals around not a raceway but the seams of a pair of G.V. jeans. "Nothing but nothing is designed to handle a woman's curves like Gloria Vanderbilt jeans," says the voice-over.

☐ *The Whose Body Is It Anyway? Award* to Dunlop Sports and *enfant terrible* John McEnroe. You don't need specs to tell that the pecs in the ad for Dunlop's Max 200G tennis racquet are not the super-brat's.

☐ *The Spokesdog of the Year Award* to Alex, the mongrel star of Stroh Brewery's first 46-word, two-bark commercial. The onetime Hollywood stray doesn't do



Carried away: *Charles Jourdan messes with Michelangelo.*

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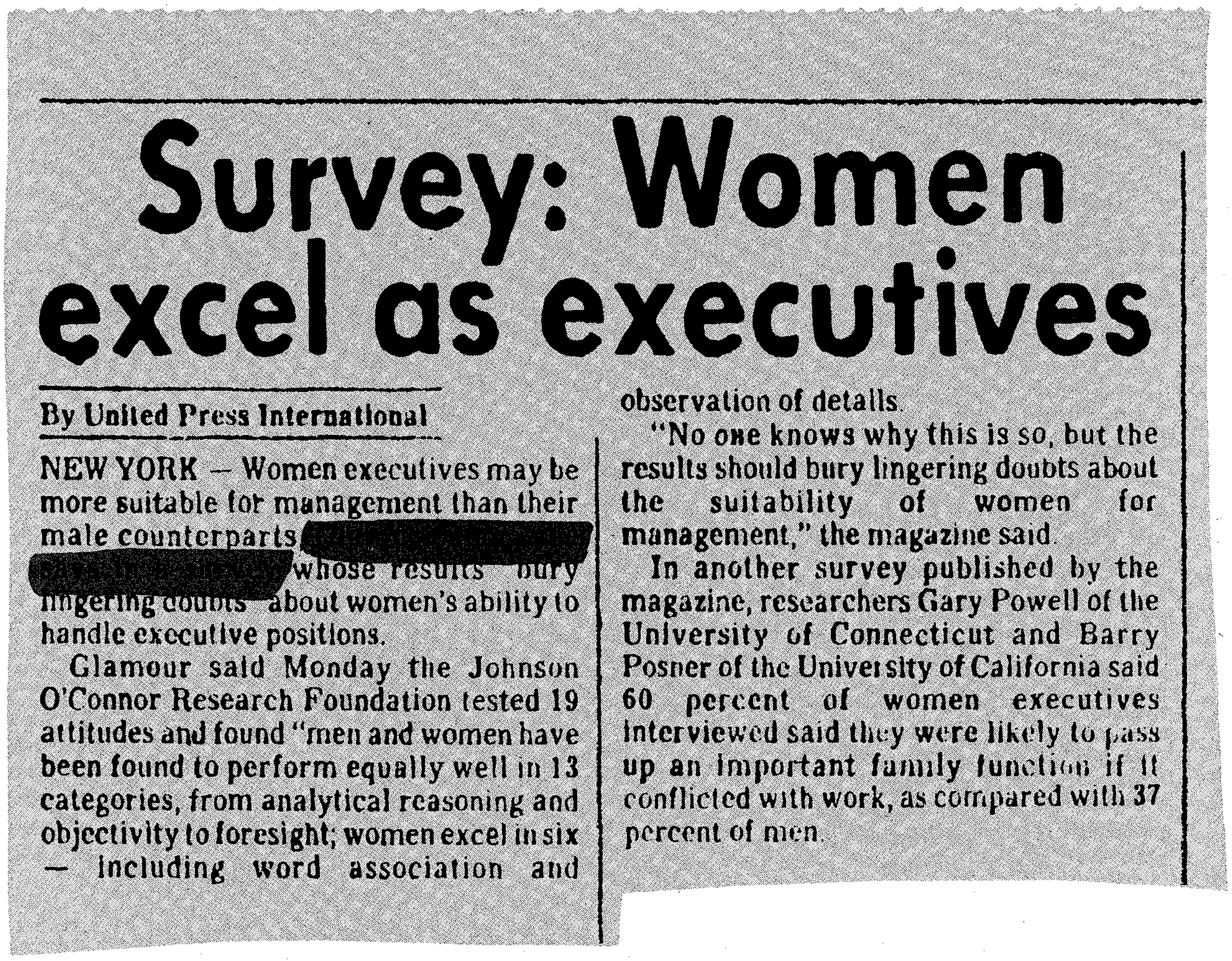

Survey: Women excel as executives

By United Press International

NEW YORK — Women executives may be more suitable for management than their male counterparts [redacted] whose results "bury lingering doubts" about women's ability to handle executive positions.

Glamour said Monday the Johnson O'Connor Research Foundation tested 19 attitudes and found "men and women have been found to perform equally well in 13 categories, from analytical reasoning and objectivity to foresight; women excel in six — including word association and observation of details.

"No one knows why this is so, but the results should bury lingering doubts about the suitability of women for management," the magazine said.

In another survey published by the magazine, researchers Gary Powell of the University of Connecticut and Barry Posner of the University of California said 60 percent of women executives interviewed said they were likely to pass up an important family function if it conflicted with work, as compared with 37 percent of men.

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Glamour is involved with the issues. That's why more and more involved women are turning away from fluff and looking to Glamour. In fact, while other women's magazines lost newsstand circulation in the last three years, Glamour was up–15%. So if you're not already in Glamour, you're not taking advantage of the issues.

In an ever more complicated world,
it is those who seek excellence while
retaining their essential humanity
who deserve special appreciation.

Putumayo salutes those who we feel have
made a difference in recent years and
have helped to inspire us:

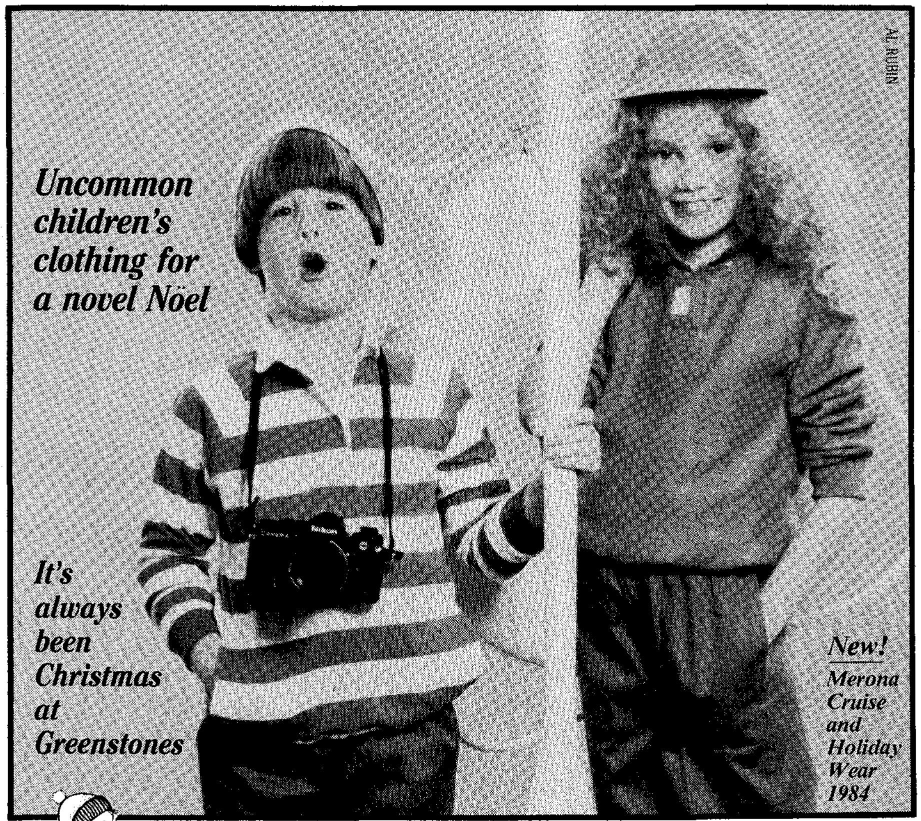
John Lennon
Walter Cronkite
Pope John Paul
Bob Dylan
Ralph Nader
Warren Beatty
Henry Kissinger
Mary Tyler Moore
Robert Redford

Jane Fonda
Anwar Sadat
Nelson Rockefeller
Barbra Streisand
Ed Koch
Muhammad Ali
John F. Kennedy
And many others
too numerous to mention

Their courage and persistence proves
that individuals can make a difference.

Happy Holidays,

PUTUMAYO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much in the spot, but viewers visualize him opening the refrigerator door, pouring the suds, and lapping them up. *Honorable Mention* to Ralph, Magnavox's golden retriever, and Sony's droopy-eared basset hound, Norman.

☐ *The Gone but Not Forgotten Award* to the American Tourister ape, who "manhandled" the luggage but has now been scuttled for a high-fashion, soft-focus look, and to Maidenform's exhibitionists, who, come February, will do their *en déshabillé* dreaming at home, alone, rather than around fully dressed—and oblivious—men.

☐ *The You Can't Fool All of the People Award* to Anacin for its innovative testimonials from actors cast to look like ordinary people—and to make us think that their lines come from the soul rather than from a finely crafted script.

☐ *The Someone's in the Kitchen Award* to Holly Farms, which enlisted Dinah Shore to take on Frank Perdue in the latest round of the chicken wars.

Holly Farms

Fowl play: *Dinah Shore for Holly Farms.*

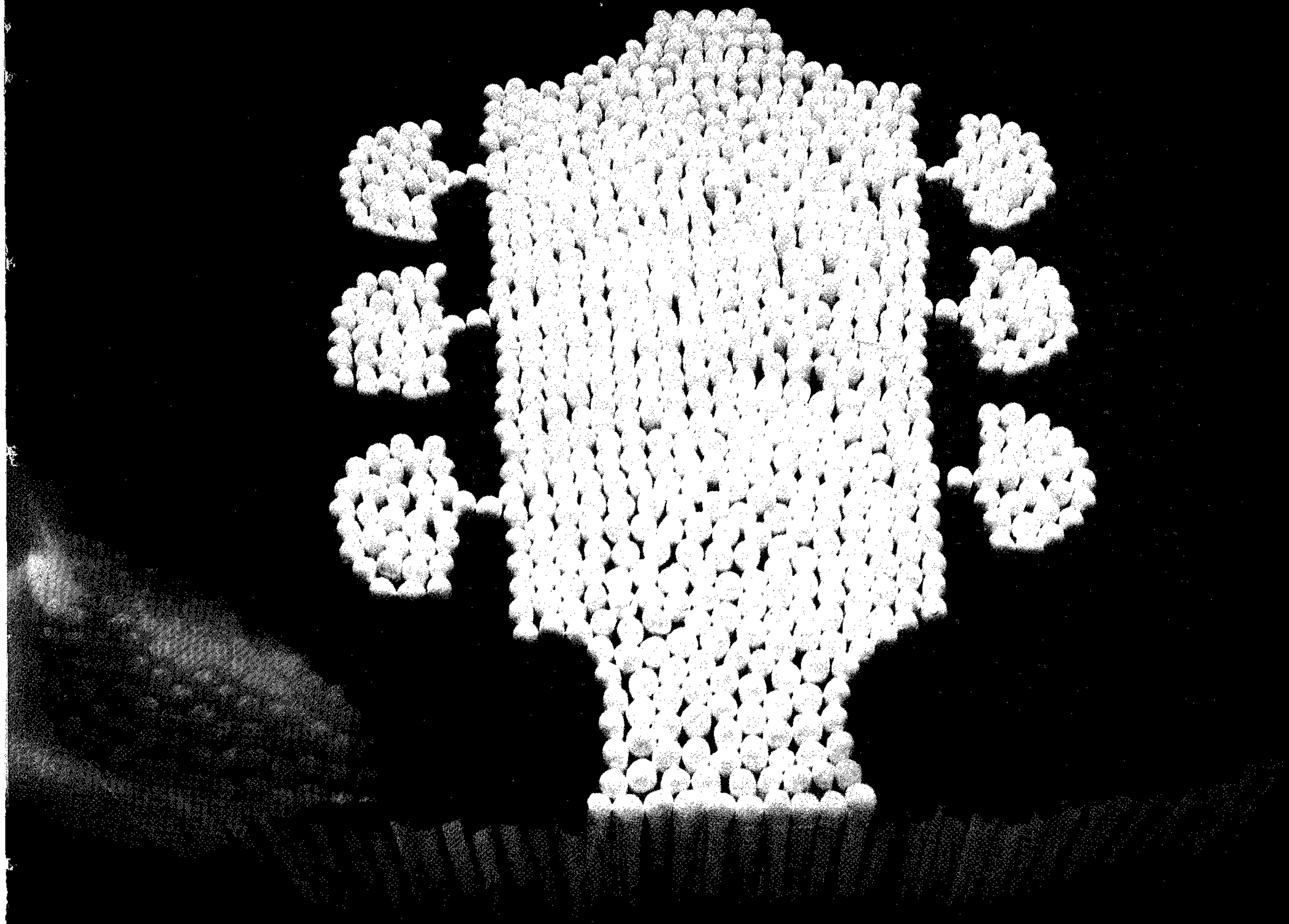
☐ *The Wisdom Is the Better Part of Valor Award* to Time Inc. for pulling the plug on *TV-Cable Week* after only a few months . . . and $47 million in losses.

☐ *The What's in a Name? Award* to Burger King for heating up the battle of the buns by featuring a real-life family of Macdonalds—wearing false noses and glasses to hide their shame at not preferring their namesake.

☐ *The Strange Bedfellows Award* to Larry Flynt, publisher of *Hustler* magazine and presidential aspirant, who vowed to run pornographic TV commercials—including the elusive Vicki Morgan–and–congressmen sex tapes—in his bid for the White House. Oddly, the Federal Communications Act allows political ads from bona fide candidates to run uncensored—smut or not.

☐ *The Magazine That Doubles as a Barbell Award* to McGraw-Hill's *Byte,* whose September 1983 issue ran to 688 pages, 418 of them ads.

☐ *The Cracker Jackpot Award* to the Santa Ana, California, family who opened a box of the caramel-coated popcorn expecting to find "little pages



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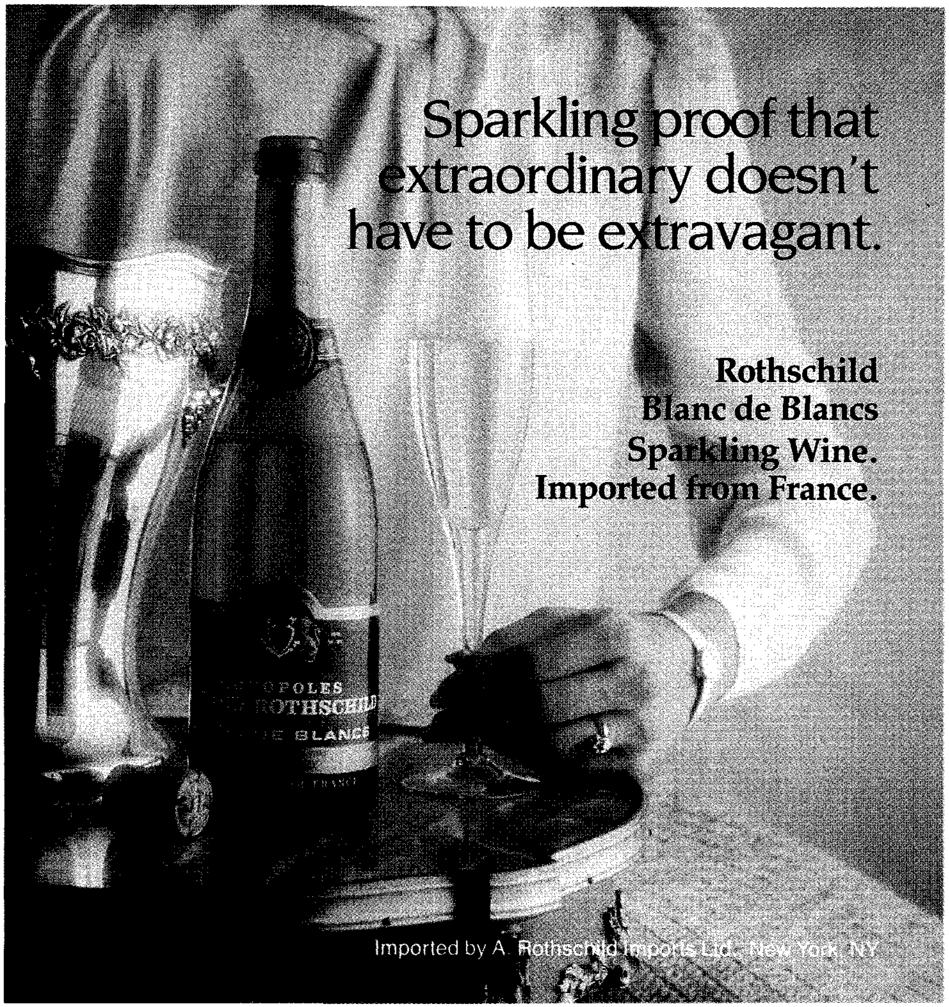
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just when you thought the holidays were over, here's more to celebrate! Wempe Jewelers' New Year Sale!

Once a year prices with savings of up to 40% mark the anniversary of Wempe's private sale. An offering of watches, clocks and fine jewelry is available from January 2nd through January 14th. Join us in our salon on Fifth Avenue at Fifty Fourth, where even on sale days you'll be met with the attention, experience and courtesy you've come to expect from Wempe.

WEMPE
Exquisite Timepieces & Jewelry
695 Fifth Ave. New York, N.Y. 10022 (212) 980-0113

of cartoons or little paste-on tattoos" for their young sons and found instead a little sex manual. Borden, which makes the snack, says it has no idea how the book got there.

☐ *The Lust Capital of America Award* to Des Moines, Iowa, whose citizens read more *Playboy* and *Penthouse* magazines per capita than those of any other city: 86 copies per 1,000 population, or one magazine for every dozen people. Second-place Las Vegas sells 77 copies per 1,000 people, and New York only 28.

☐ *The What's in a Face? Award* to Cristina Ferrare De Lorean. In the eight months following her husband's arrest on cocaine-trafficking charges in October 1982, the advertising model had only one booking and made $105. "No one will have anything to do with me and my name," she complained.

☐ *The Embattled Company Award* to M&M/Mars. The company's first mistake was deciding that M&M's would not appear in the movie *E.T.* So what did Elliot use to lure the lovable alien into the shed? Hershey's Reese's Pieces, that's what, boosting Hershey's sales by 65 percent. Now Mars is feeling the heat from the Society for the Restoration and Preservation of Red M&M's. The company canceled its reds after the 1976 red-dye–No. 2 health scare.

☐ *The God Is on Our Side Award* to the Roman Catholic Archdiocese of Toronto, which took to billboards when it found itself with a shortage of priests. The posters showed a crucified Christ soaring above a modern metropolis, inviting passersby to DARE TO BE A PRIEST LIKE ME. Several critics chided the church, saying the priesthood should receive a call from God—not Madison Avenue. But the archdiocese defended the ad as a way to "plant the seed in someone's mind so he can hear the call."

☐ *The Coroner on the Run Award* to Jack Klugman, who parlayed his fame as NBC's Quincy into more spots than David Mahoney ever dreamed of. Klugman's on call for Canon U.S.A. personal computers, St. Joseph's non-aspirin for adults, and Gagliardi Bros. Steak Umm sandwich steaks. He's also hot on the heels of John Houseman, who gets the *Most Overexposed Spokesman Award.* The stentorian octogenarian has pontificated for Chrysler, Puritan Oil, Smith Barney, and now McDonald's. You "tough customers," he tells the fast-food crowd in true Professor Kingsfield style, "will not spend your hard-earned money on inferior merchandise."

☐ *The Smoke Gets in Your Eyes Award* to Revenge, a pungent, disinfectant-like aerosol spray meant for dousing offending smokers. The Tobacco Institute calls Revenge a bizarre and radical substitute for courtesy and common sense, and even its inventor concedes that using it will probably get you punched. ■

THE ELEMENTS OF STYLE

For more than a decade we've been helping a generation of young Americans find its style, refine its style, define its style.

Identifying style in every facet of their lives.

Now in an extraordinary special single-subject issue, the editors of Metropolitan® Home magazine define The Elements of Style in the year 1984.

The May issue of Metropolitan Home will be the definitive 1984 report on what makes style, who makes style—and how—right now.

We'll be showing specifics, naming names, dispensing awards.

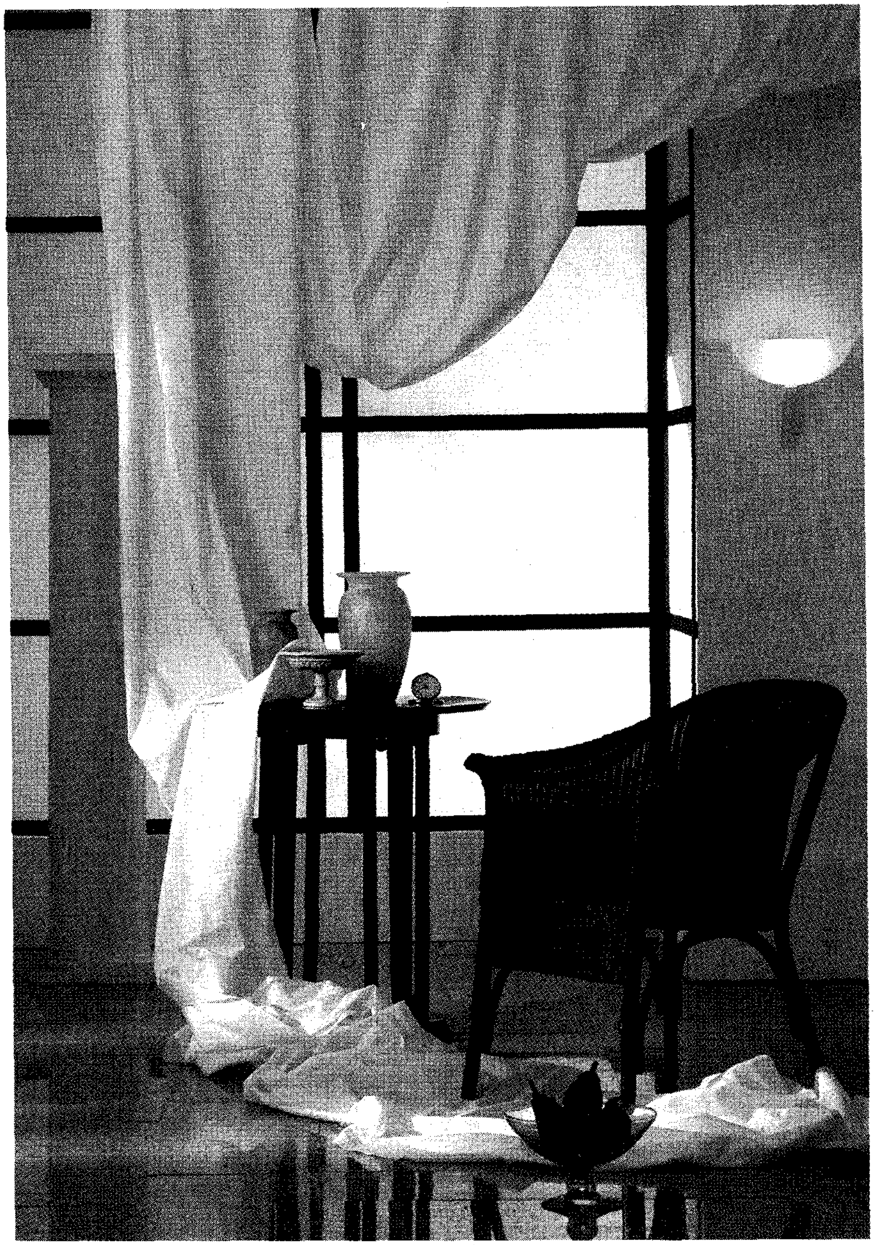
Presenting a comprehensive blueprint for achieving *rightness* in style today. The right furnishings and accessories, the right food and drink, the right objects, looks, colors and textures of 1984.

In the process, we'll demonstrate why the style of our generation, the baby boom generation, has become the essence of style today.

Emphatically, the baby boom has come of age. A generation of young adult achievers, with a metropolitan mentality wherever they live.

They are undeniably the most potent generation in history. And today, more than ever, their frontrunners belong to us.

Plan now to be with us for this landmark issue of Metropolitan Home. For details, call Bill Murphy, Ad Director, (212) 557-6536.



MAY 1984

METROPOLITAN
HOME®

Where the most potent generation in history finds its style.

Metropolitan Home, 750 Third Avenue, N.Y., N.Y. 10017 © Meredith Corporation 1983

ELECTRONIC REPRODUCTION PROHIBITED

IN AND AROUND TOWN

By Ruth Gilbert

December 19 through January 4

S	M	T	W	T	F	S
	19	20	21	22	23	24
25	26	27	28	29	30	31
1	2	3	4			

A very merry Christmas! You can take the children to the Light Opera of Manhattan's *Babes in Toyland* December 20 through 30 at the Eastside Playhouse. Or take them to mezzo-soprano Hilda Harris's debut as Hansel in *Hansel and Gretel* at the Metropolitan Opera on December 22, 26, 29, and 31. And watch the New Year being rung in with Andy Williams on Channel 2, 11:30 P.M. to 1:30 A.M.

Renaissance Woman

Sallie Wilson (above) portrays Queen Anne in Ben Jonson's Renaissance masque *The Vision of Delight* December 29, 30, and 31 at 8 P.M. and January 1 at 3 P.M. at Columbia University's Casa Italiana.

Displaced Persons

Malou, a German film by Jeanine Meerapfel, won prizes at the Cannes and San Sebastián film festivals, and has its American premiere December 22 at the Embassy 72nd Street. It tells of a French woman (Ingrid Caven, right, with Ivan Desny) in the thirties who marries a wealthy German Jew and later becomes a refugee in Argentina.

Yes, Kathy, There Is a Santa Claus

On December 19 from 8 to 9 P.M., Channel 13's *Great Performances* series presents "An American Christmas: Words and Music," with Burt Lancaster as host. At left, Kathy Galvin appears in a dramatization of Mark Twain's *Letter From Santa Claus.*

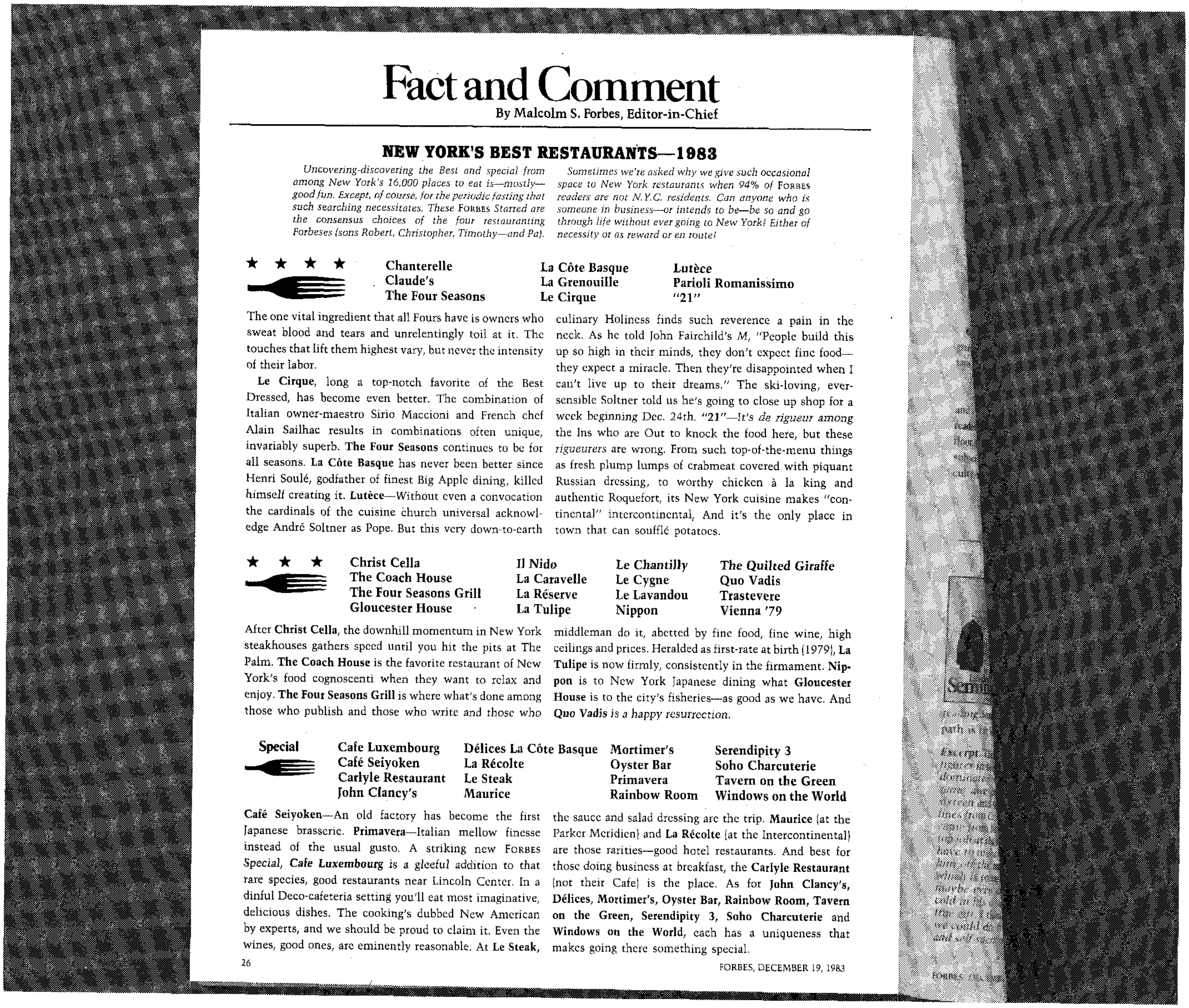
Sturm und Drang

The New York Shakespeare Festival production of David Henry Hwang's *Sound and Beauty,* now playing at the Public Theater, has been extended through January 1. Featured are John and Natsuko Ohama (right), who explore the realm of the senses.

Music You Can't Get Out of Your Head

Professor Peter Schickele, discoverer of the neglected works of P. D. Q. Bach, conducts four programs of his music at Carnegie Hall December 27, 28, and 30 at 8 P.M. and January 1 at 3 P.M. This year is the eighteenth season of revelations about P.D.Q.'s more than 75 works.

Photographs: center left, Peter Kolonia; center right, Susan Cook/Martha Swope Associates; bottom, Peter Schaaf.



Fact and Comment

By Malcolm S. Forbes, Editor-in-Chief

NEW YORK'S BEST RESTAURANTS—1983

Uncovering-discovering the Best and special from among New York's 16,000 places to eat is—mostly—good fun. Except, of course, for the periodic fasting that such searching necessitates. These Forbes *Starred are the consensus choices of the four restauranting Forbeses (sons Robert, Christopher, Timothy—and Pa).*

Sometimes we're asked why we give such occasional space to New York restaurants when 94% of Forbes *readers are not N.Y.C. residents. Can anyone who is someone in business—or intends to be—be so and go through life without ever going to New York! Either of necessity or as reward or en route!*

★ ★ ★ ★

Chanterelle
Claude's
The Four Seasons
La Côte Basque
La Grenouille
Le Cirque
Lutèce
Parioli Romanissimo
"21"

The one vital ingredient that all Fours have is owners who sweat blood and tears and unrelentingly toil at it. The touches that lift them highest vary, but never the intensity of their labor.

Le Cirque, long a top-notch favorite of the Best Dressed, has become even better. The combination of Italian owner-maestro Sirio Maccioni and French chef Alain Sailhac results in combinations often unique, invariably superb. **The Four Seasons** continues to be for all seasons. **La Côte Basque** has never been better since Henri Soulé, godfather of finest Big Apple dining, killed himself creating it. **Lutèce**—Without even a convocation the cardinals of the cuisine church universal acknowledge André Soltner as Pope. But this very down-to-earth culinary Holiness finds such reverence a pain in the neck. As he told John Fairchild's *M*, "People build this up so high in their minds, they don't expect fine food—they expect a miracle. Then they're disappointed when I can't live up to their dreams." The ski-loving, ever-sensible Soltner told us he's going to close up shop for a week beginning Dec. 24th. **"21"**—It's *de rigueur among* the Ins who are Out to knock the food here, but these *rigueurers* are wrong. From such top-of-the-menu things as fresh plump lumps of crabmeat covered with piquant Russian dressing, to worthy chicken à la king and authentic Roquefort, its New York cuisine makes "continental" intercontinental. And it's the only place in town that can soufflé potatoes.

★ ★ ★

Christ Cella
The Coach House
The Four Seasons Grill
Gloucester House
Il Nido
La Caravelle
La Réserve
La Tulipe
Le Chantilly
Le Cygne
Le Lavandou
Nippon
The Quilted Giraffe
Quo Vadis
Trastevere
Vienna '79

After **Christ Cella**, the downhill momentum in New York steakhouses gathers speed until you hit the pits at The Palm. **The Coach House** is the favorite restaurant of New York's food cognoscenti when they want to relax and enjoy. **The Four Seasons Grill** is where what's done among those who publish and those who write and those who middleman do it, abetted by fine food, fine wine, high ceilings and prices. Heralded as first-rate at birth (1979), **La Tulipe** is now firmly, consistently in the firmament. **Nippon** is to New York Japanese dining what **Gloucester House** is to the city's fisheries—as good as we have. And **Quo Vadis** *is a happy resurrection.*

Special

Cafe Luxembourg
Café Seiyoken
Carlyle Restaurant
John Clancy's
Délices La Côte Basque
La Récolte
Le Steak
Maurice
Mortimer's
Oyster Bar
Primavera
Rainbow Room
Serendipity 3
Soho Charcuterie
Tavern on the Green
Windows on the World

Café Seiyoken—An old factory has become the first Japanese brasserie. **Primavera**—Italian mellow finesse instead of the usual gusto. A striking new Forbes *Special*, **Cafe Luxembourg** is a gleeful addition to that rare species, good restaurants near Lincoln Center. In a dinful Deco-cafeteria setting you'll eat most imaginative, delicious dishes. The cooking's dubbed New American by experts, and we should be proud to claim it. Even the wines, good ones, are eminently reasonable. At **Le Steak**, the sauce and salad dressing are the trip. **Maurice** (at the Parker Meridien) and **La Récolte** (at the Intercontinental) are those rarities—good hotel restaurants. And best for those doing business at breakfast, the **Carlyle Restaurant** (not their Cafe) is the place. As for **John Clancy's, Délices, Mortimer's, Oyster Bar, Rainbow Room, Tavern on the Green, Serendipity 3, Soho Charcuterie** and **Windows on the World**, each has a uniqueness that makes going there something special.

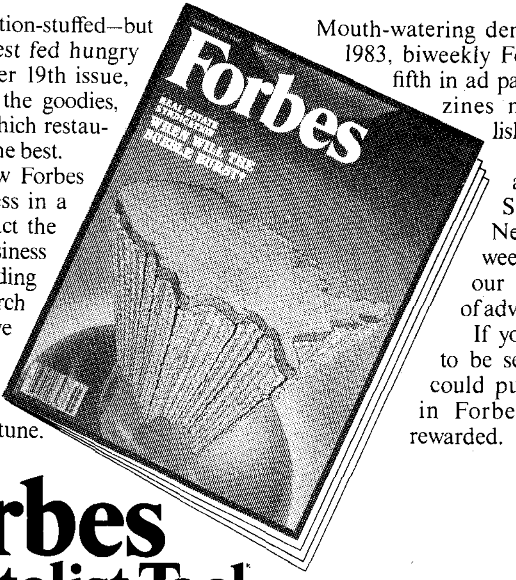
26

FORBES, DECEMBER 19, 1983

Forbes puts you in fat city.

For years, Forbes' information-stuffed—but never stuffy—pages have best fed hungry executives. In our December 19th issue, Forbes continues to deliver the goodies, with our annual report on which restaurants in the Big Apple shine the best.

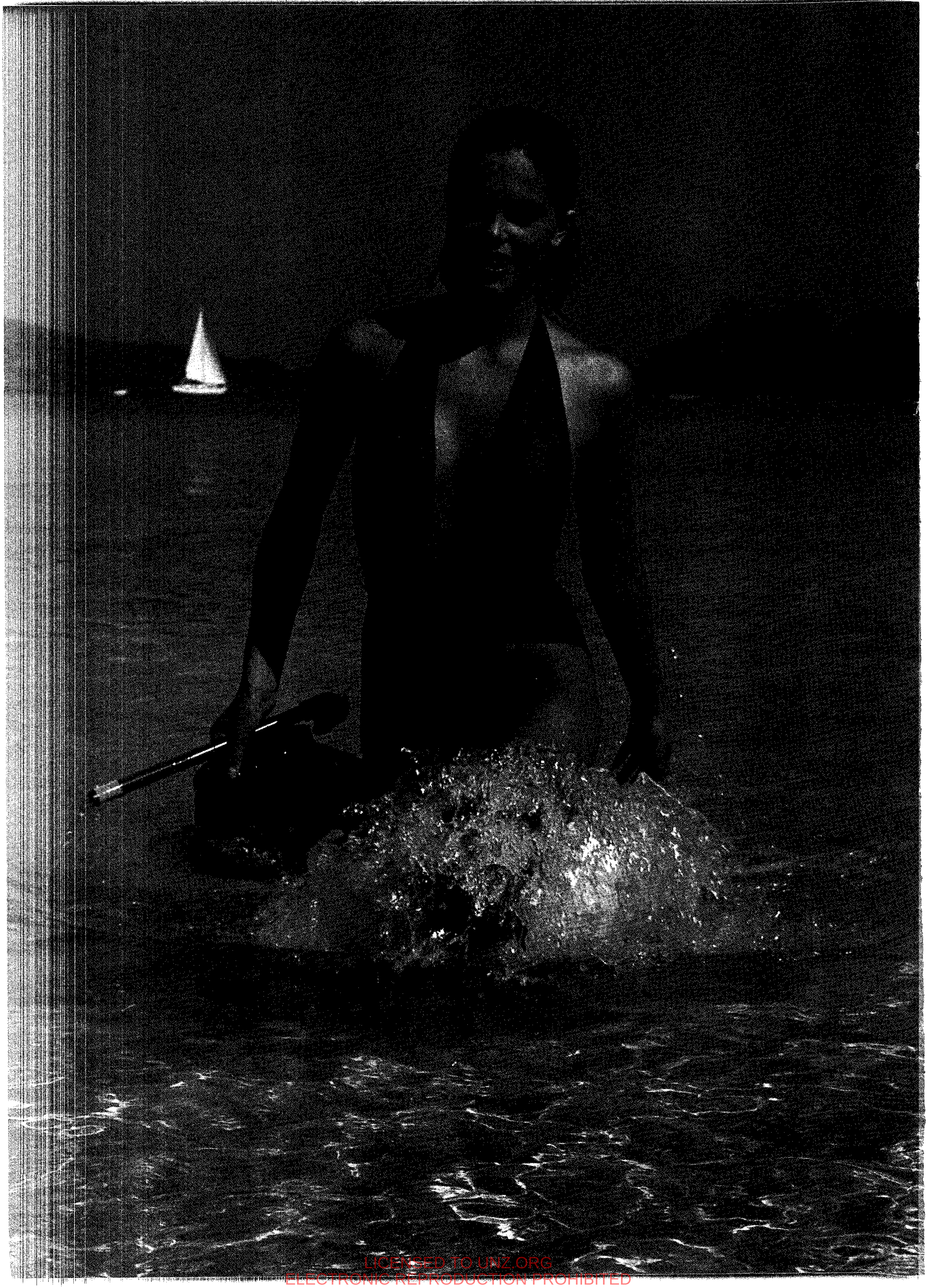
It's just a sampling of how Forbes mixes pleasure with business in a blend that continues to attract the crème de la crème of the business community. Proof of the pudding is in the independent research studies that over the years have consistently shown that more officers in big business read Forbes regularly than either Business Week or Fortune.



Mouth-watering demographics are why, for 1983, biweekly Forbes continues to rank fifth in ad pages among all the magazines measured by the Publishers Information Bureau—topping such weeklies as Time, Newsweek, Sports Illustrated, U.S. News (and of course, biweekly Fortune). 1983 marks our ninth consecutive year of advertising page gains.

If you want your advertising to be seen by the fat cats who could put you in fat city, put it in Forbes. You will be richly rewarded.

Forbes
Capitalist Tool
Forbes Magazine—60 Fifth Ave., N.Y., NY 10011



St. Croix
St. John
St. Thomas
The American paradise.

Swim. Sail. Fish. Dive. Golf. Tennis. Sightsee. Nightlife. Plus twice the duty-free shopping quota of any Caribbean island. No passports. No visas. The language, English. The currency, the U.S. dollar. The place, the beautiful United States Virgin Islands.

See your travel agent. And see all three.

United States Virgin Islands

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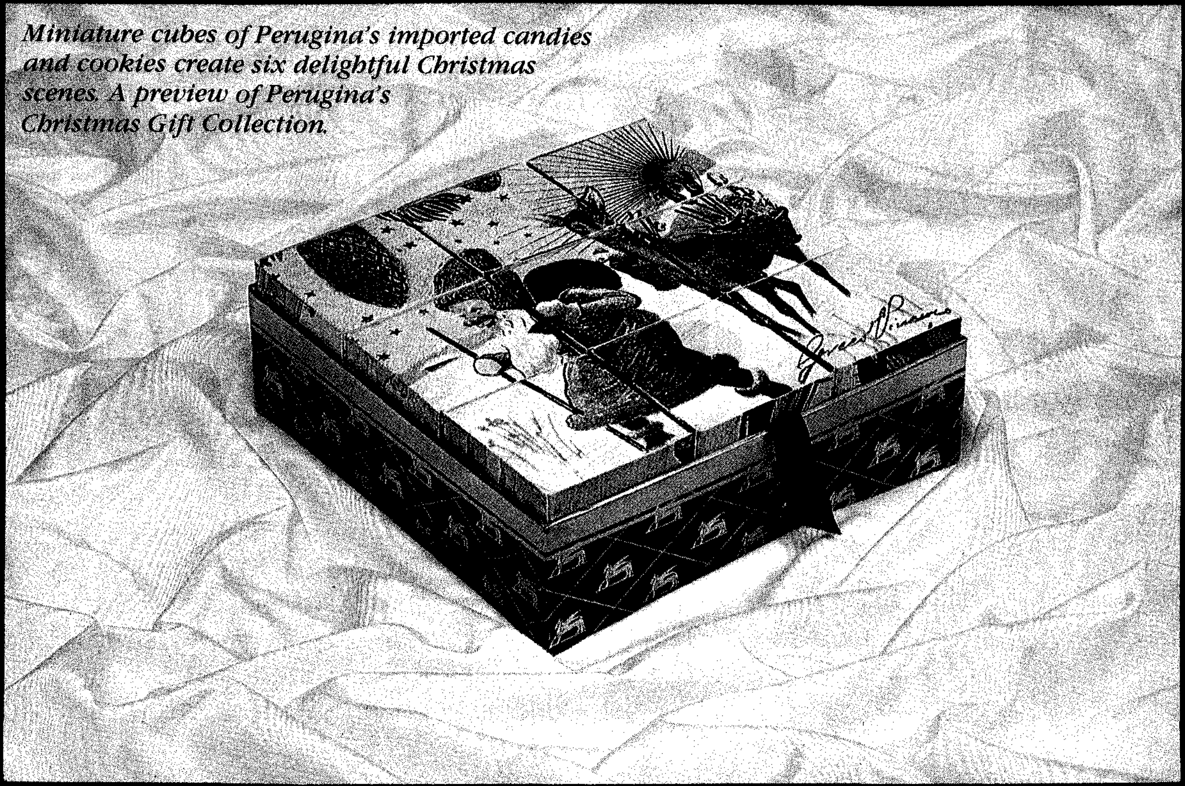
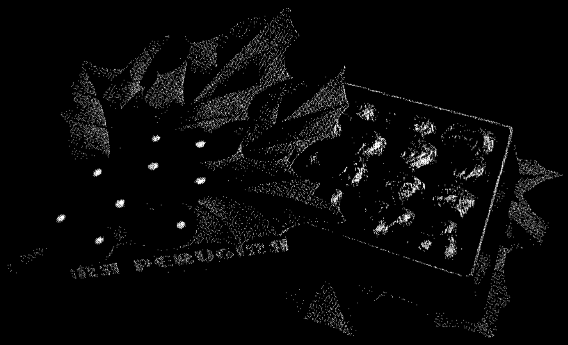
Perugina.
One of the great Italian tastemakers.



Miniature cubes of Perugina's imported candies and cookies create six delightful Christmas scenes. A preview of Perugina's Christmas Gift Collection.

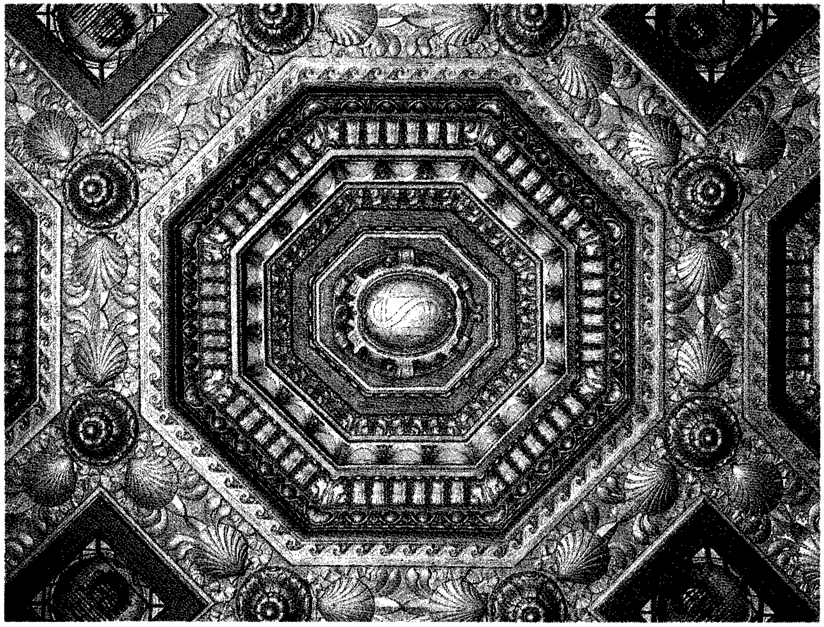
Puzzle by Gaffuri. *Chocolates and Confections by Perugina.* *Holly Box by Mantovani.*

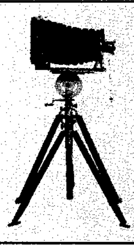


PERUGINA™
More great taste from Italy.

Perugina Chocolates, 636 Lexington Avenue at 54th Street, New York, New York 10022.

The UNSEEN BEAUTY Of NEW YORK

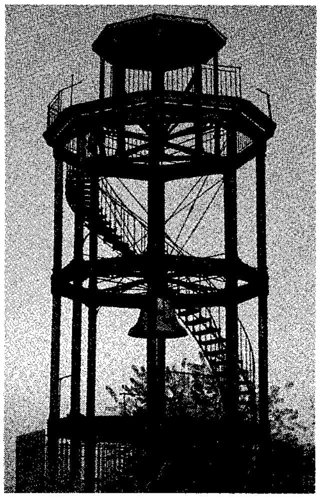

U.S. Custom House ceiling.



By Carter Wiseman

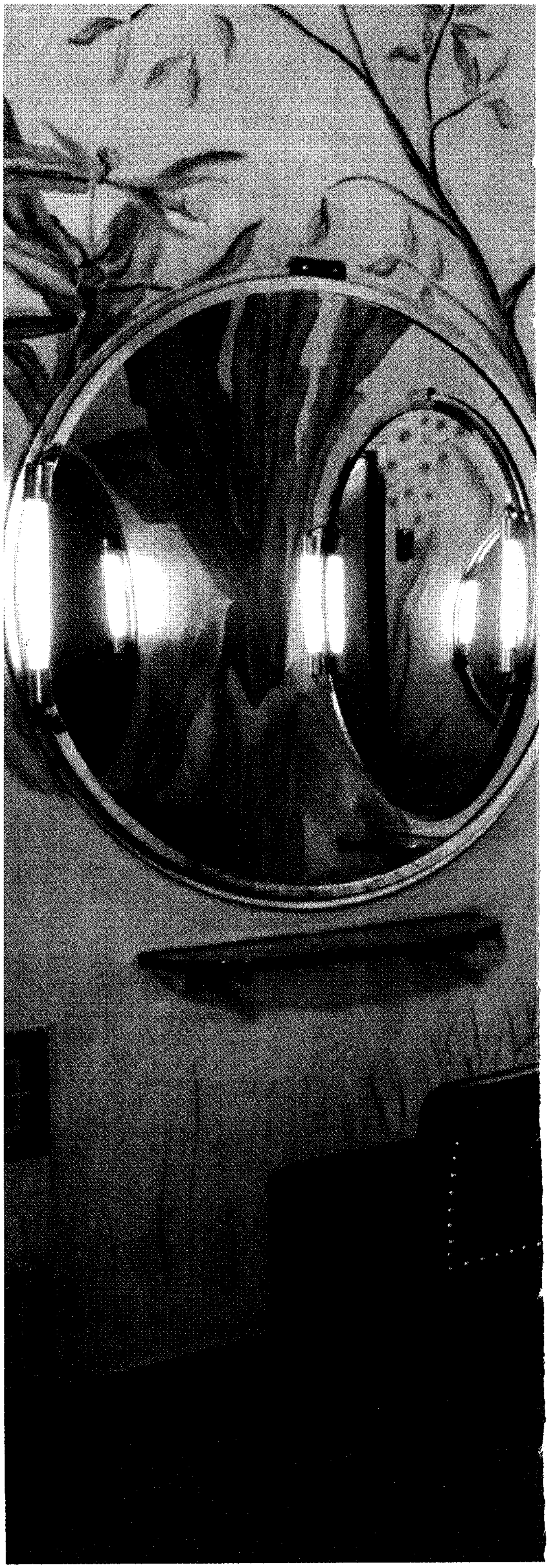
New York isn't a beautiful city the way Paris is, but it is full of exquisite sights. Much of the beauty of New York is unseen—hidden away in buildings closed to the public, high above in cornices or niches, or simply invisible to eyes numbed by graffiti and urban squalor. On the pages that follow, a loving look at the beauty of New York as you've never seen it before:

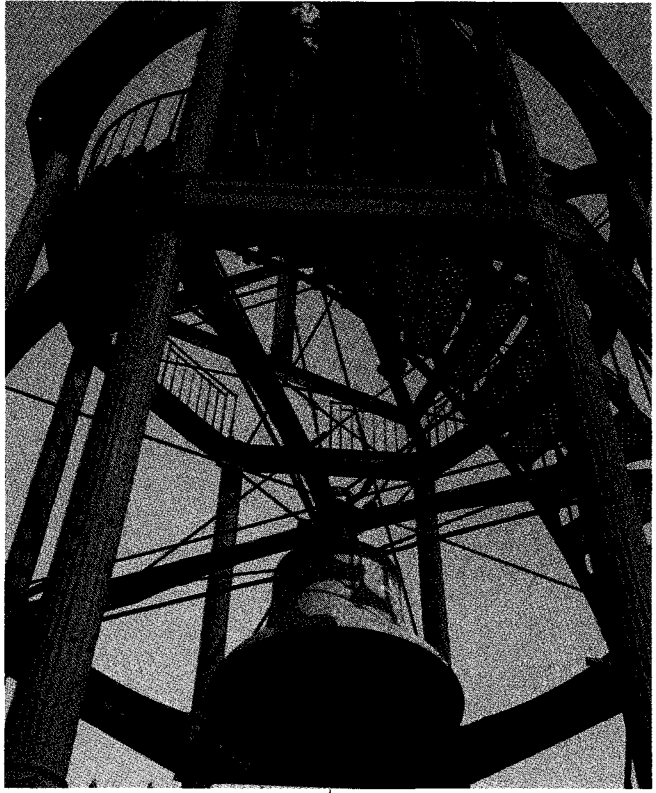
Produced by Karen Mullarkey



RADIO CITY LADIES' LOUNGE

At first glance, the murals in the ladies' rooms at Radio City may seem to be just so much fluff to divert visitors in flight from bad films upstairs. In fact, one of the paintings—by Witold Gordon—has a didactic dimension as well. Done in 1932, it is titled *History of Cosmetics.*



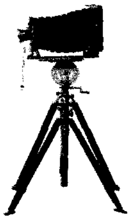


Judith Ronay

MOUNT MORRIS FIRETOWER

Rising up from the rocky outcropping in Marcus Garvey Park—at the northern end of Fifth Avenue—is the last of the city's fire watchtowers. It was built in 1856, allowing watchers to scan a broad section of the island. Cast iron was used in the construction because several of this structure's wood predecessors had themselves gone up in flames.

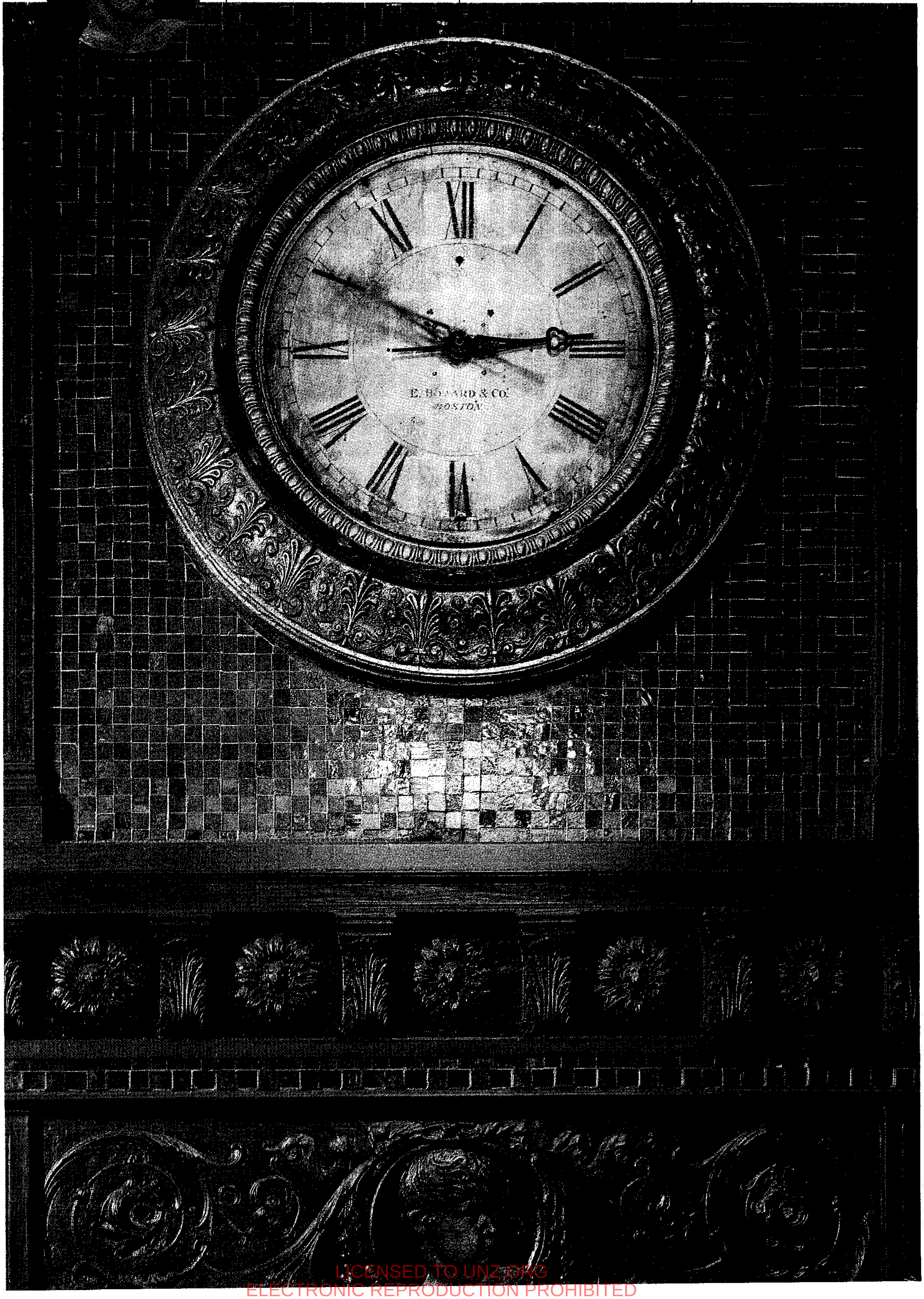
The
Unseen Beauty
Of
New York



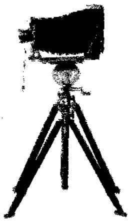
Photographed by Wolfgang Hoyt and Theo Westenberger

OSBORNE LOBBY

Behind the front door of the Osborne Apartments, at 205 West 57th Street, is one of New York's most dazzling lobbies. Awash in multicolored ornament rising to the eighteen-foot-high ceiling, it makes virtually anything that happens outside—even across the way in Carnegie Hall—seem anticlimactic.

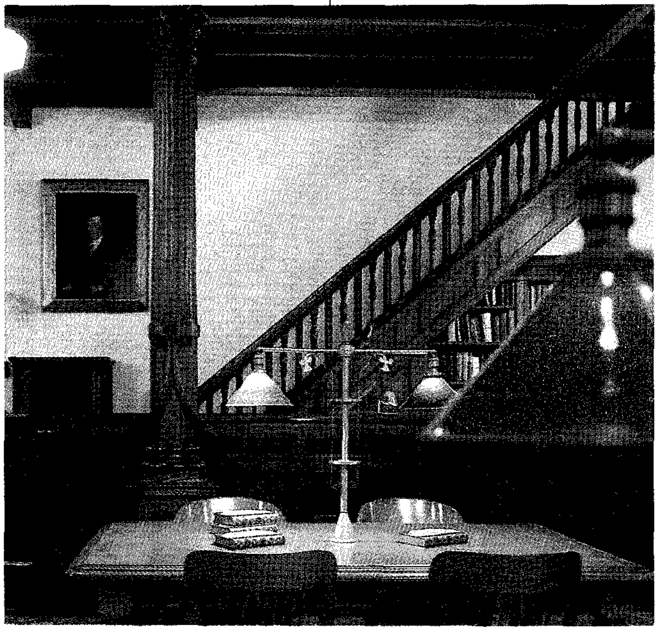


The Unseen Beauty Of New York



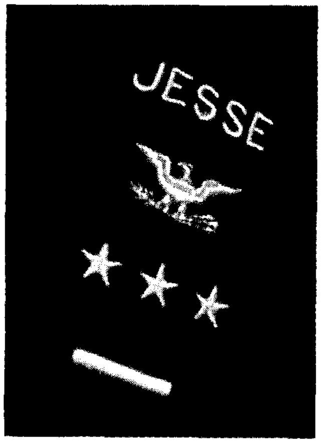
LONG ISLAND HISTORICAL SOCIETY

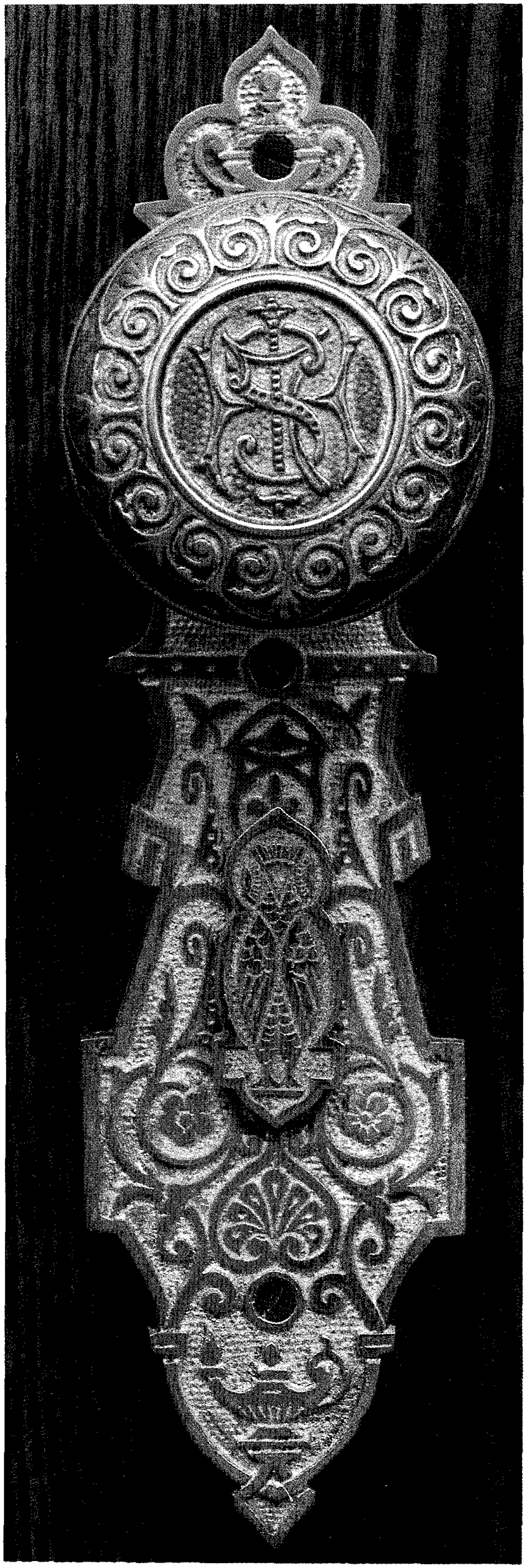
The Long Island Historical Society is New York's richest repository of research on Brooklyn, Queens, and Nassau and Suffolk Counties. And the building—designed by George B. Post and completed in 1881—is appropriate to its scholarly contents. The society was one of the first structures in the New York area to be ornamented with terra-cotta.

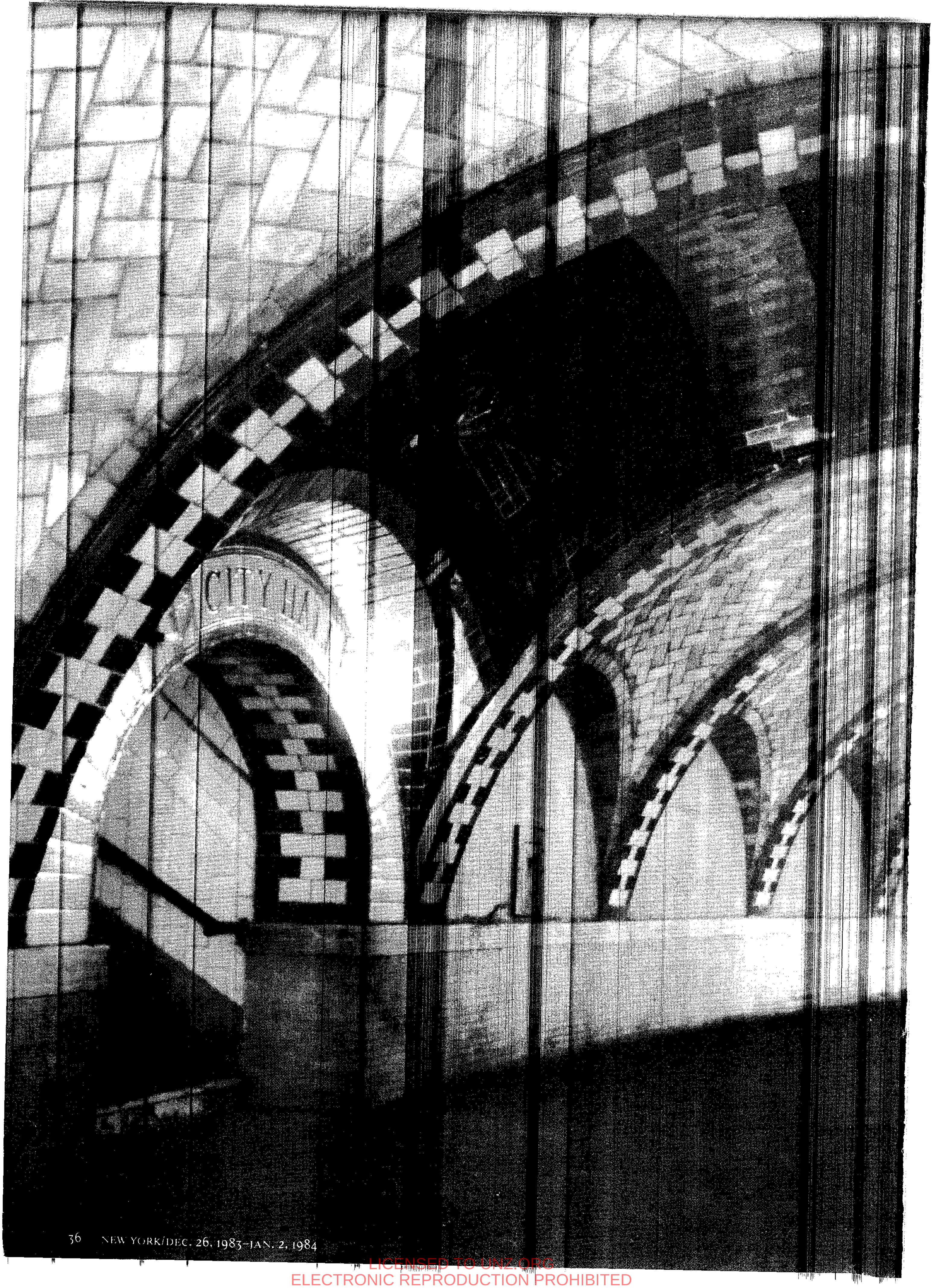


GAGE & TOLLNER INSIGNIA

In the "brown shoe" army of the 1940s and '50s, veteran campaigners were awarded hash-mark patches for years of service and tours overseas. At Gage & Tollner, the venerable Brooklyn fish house (372 Fulton Street), waiters who have proved their cool under fire from customers get similar honors: a bar for one year's service, a star for 5, an eagle for 25. The present senior man is Jesse Kirkland, with 42 years on the job. He has four stars to go to equal the record, set by Leon Gaskill in 1965.







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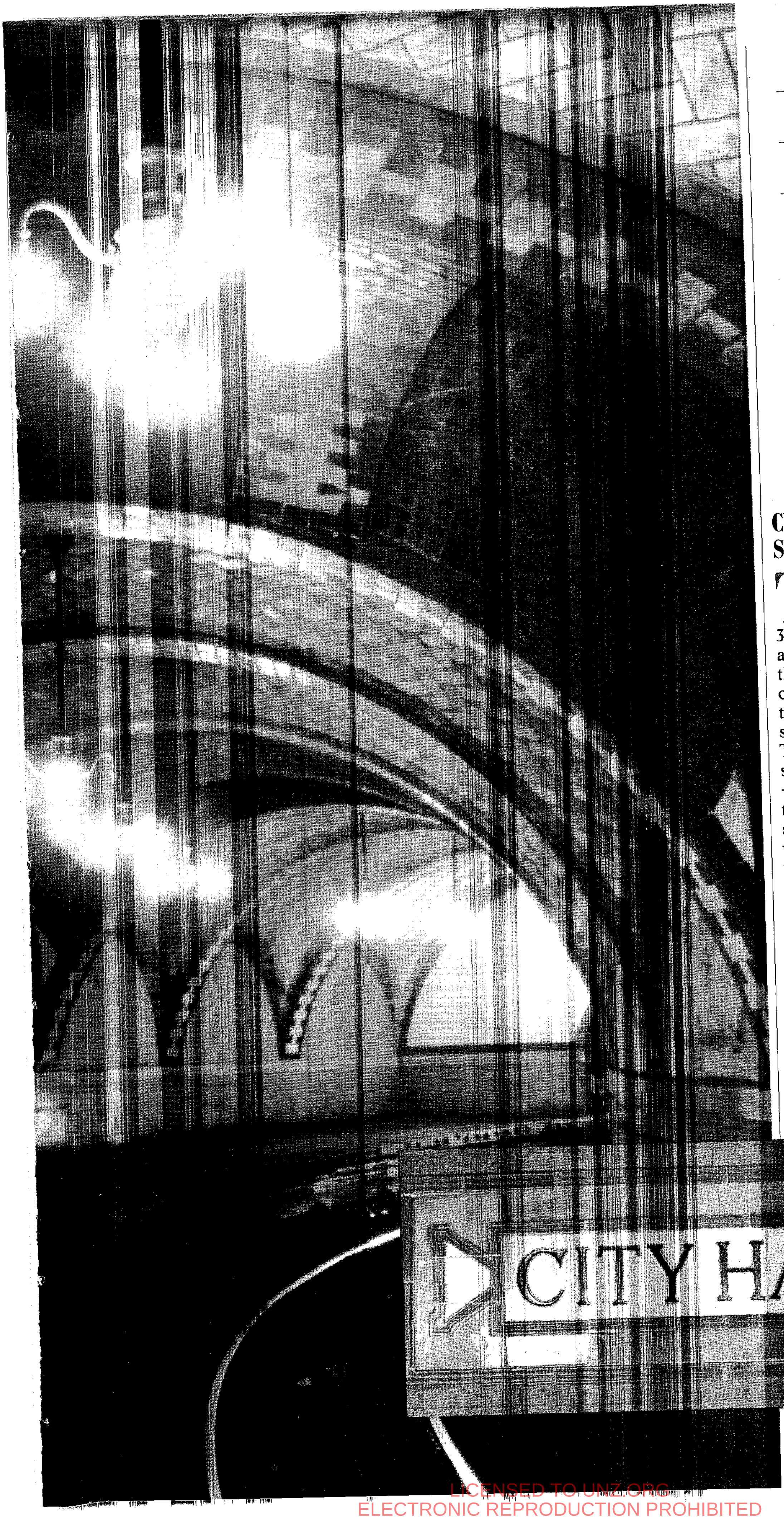
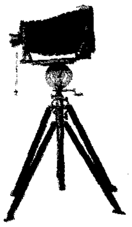
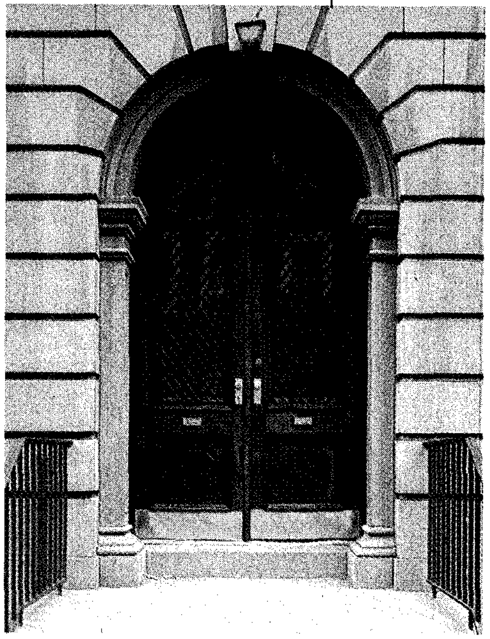


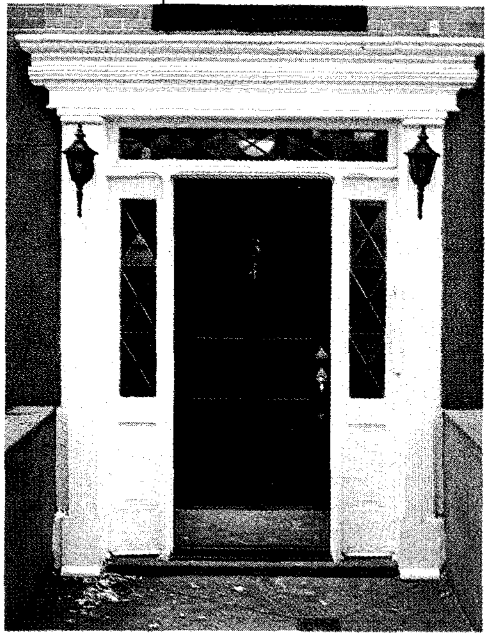
The Unseen Beauty Of New York

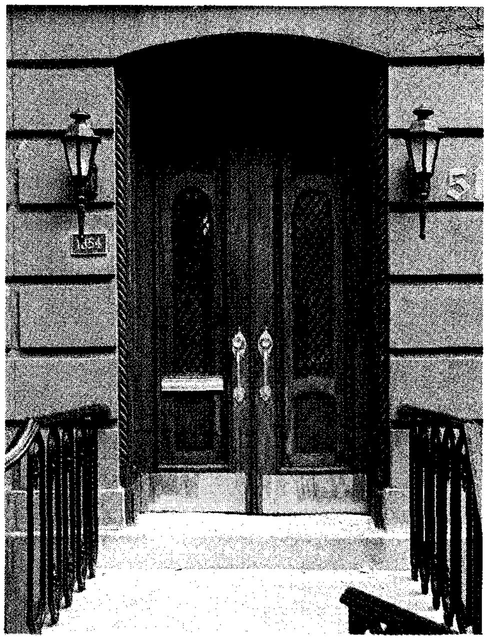


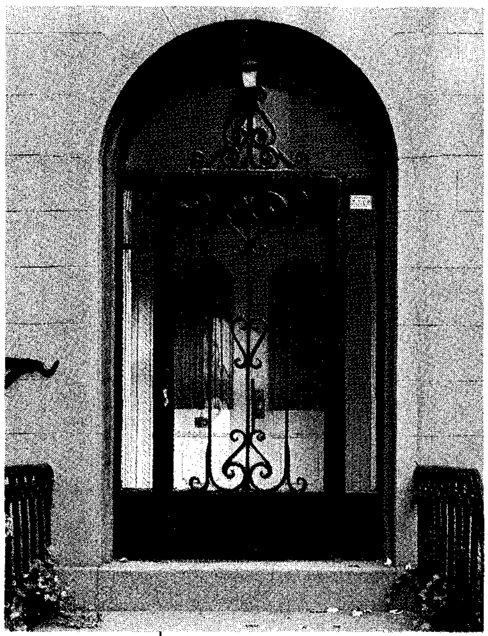
CITY HALL SUBWAY STATION

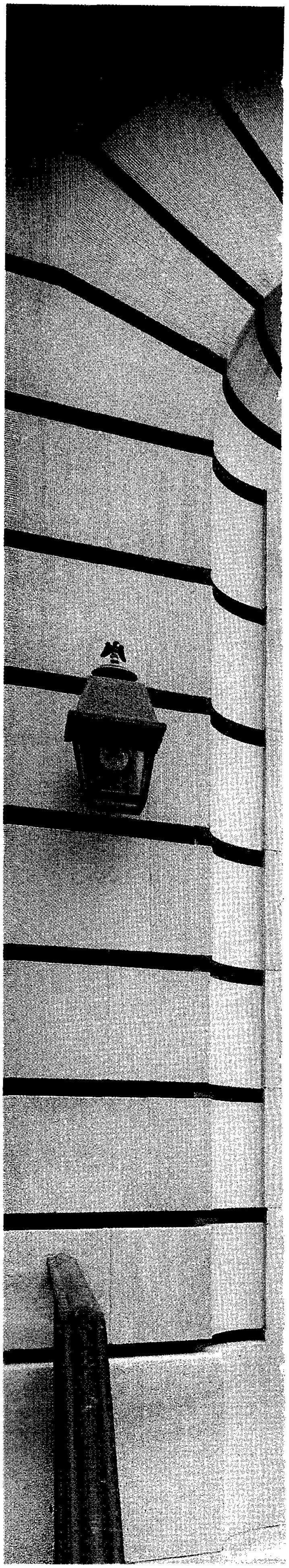
The subway doesn't stop here anymore, and hasn't since December 31, 1945. Although it was among the first stations in the New York system, opening in 1904, the longer trains of later years made its short platform impractical. The Brooklyn Bridge station—just 600 feet away—had no such problems, so the one at City Hall was sealed. A pity. Its grand vaults of Guastavino tile—the same kind used in the Grand Central Oyster Bar—are lighted by twenty brass chandeliers that cast a glow unlike anything else on the city's 230 route miles of subway track.





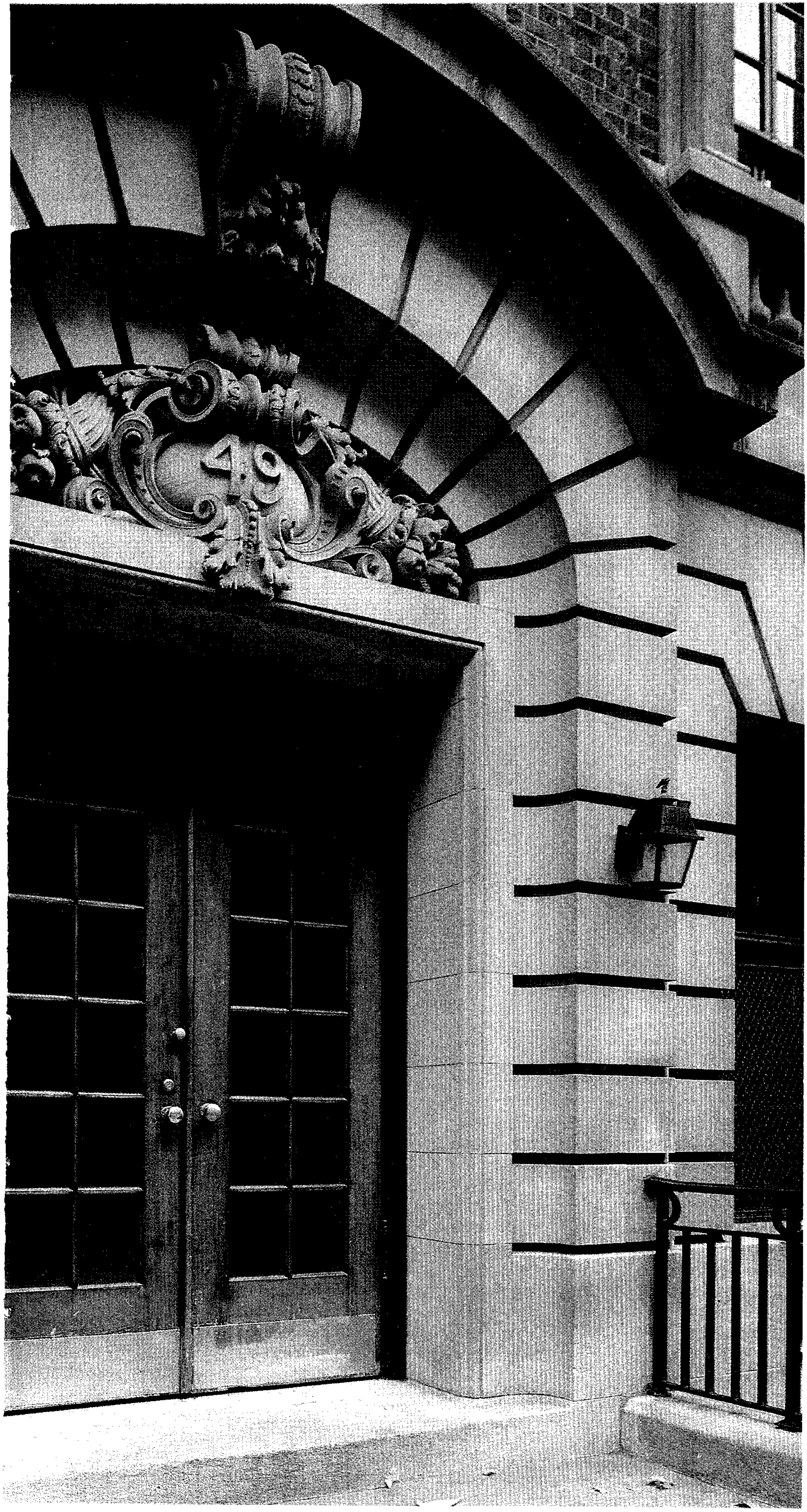




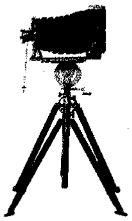


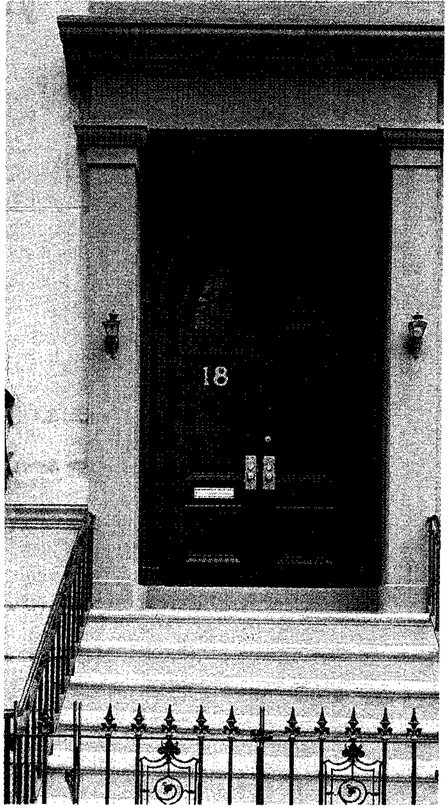
9TH STREET DOORS

As more and more entrances to New York City houses sprout bars and peepholes, it is refreshing to stroll along 9th Street between Fifth and Sixth Avenues, where the brass, wrought iron, and bright colors of the townhouse doors still broadcast a welcome. Most of the four-story buildings date from the mid-1800s.



The Unseen Beauty Of New York



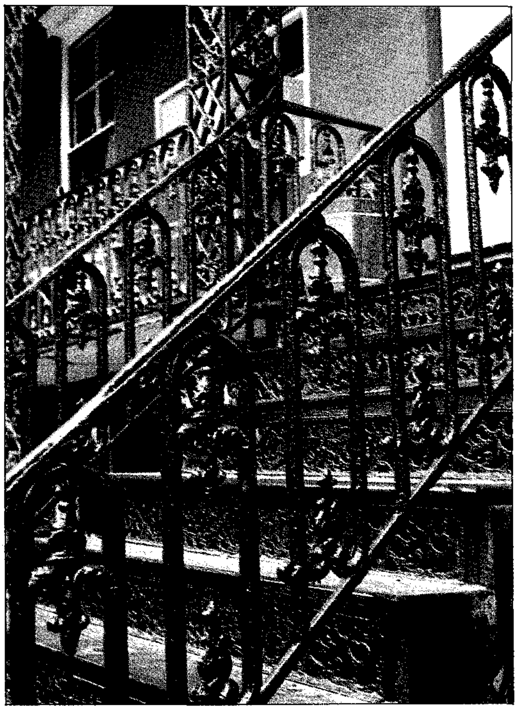


THE JOY OF

By Pete Hamill

THE WONDER IS THAT THERE IS ANY BEAUTY left at all. The century's assault has been relentless. Every year, another fragment of grace or style or craft is obliterated from New York, to be replaced by the brutally functional or the commercially coarse. Vandalism is general. I don't mean only those morons with spray cans, whose brainless signatures now mar even the loveliest old carved stone. There are corporate vandals, too, political vandals, and vandals equipped with elaborate aesthetic theories. They never rest, and when they strike, their energy is ferocious.

And yet, beauty persists—scattered across the city, the beauty of nature, and of things made by men and women. There is beauty above as people hurry through the city streets. It nestles behind the fortress walls of banal structures, and sometimes stands unrevealed before our eyes. In recent years, the Landmarks Preservation Commission, the Municipal Art Society, and other groups have done splendid work preserving what remains of the past, but much is already lost, and everywhere there are valuable and beautiful creations under threat. Still, there are places whose value need not be ratified by a committee; they are hidden islands of the marvelous, capable of evoking emotional, even mysterious, responses.



Judith Ronay

The grillwork at 328 East 18th Street.

I don't know the name of the sculptor whose flowers, cupids, and ornamental letters adorn the façade of the Stuyvesant Polyclinic, on Second Avenue between St. Marks Place and 9th Street, but I love his excess, the showering extravagance of his talent. The man who wrought the iron steps and balconies of the townhouse at 328 East 18th Street is unknown to me, but although he did his job in 1852, it is here today to pleasure the eye. The Montauk Club, in Brooklyn, has always been part of my life; as a child, I'd gaze up at the frieze of Indians around the top of the building and invent tales to go with those faces and figures; today, I marvel at the audacity of the men who made the building, shamelessly lifting the basic design from a Venetian palace and then localizing it with a narrative of the first Americans.

All such places have a personal meaning. Why do the sprawling Victorian houses in Clinton Hill seem so melancholy now? Powerful men once lived in this Brooklyn neighborhood, in the area around Pratt Institute, raising huge families far from the congestion of Manhattan; in summer now I expect to see Mark Twain emerge onto a porch in a white suit to hector the millionaires who are his hosts, or I envision Jack Johnson walking defiantly on these streets with his white wife. The Billopp House, on Staten Island, can summon a more remote era; built in 1680 by the British military man who won Staten Island from New Jersey in a boat race, this austere and serene building stands at one end of Hylan Boulevard like a reproof. In front of such a house, or on Grace Court, in Brooklyn, or along some of the elegant streets of Bedford-Stuyvesant, there comes the urge to be still.

Stillness, in fact, is probably the only condition that will allow the city's beauty to reveal itself. You can't experience it from the window of a careening taxi, or rushing from subway to office. Time must be taken, imagination engaged. I'm convinced that one of this city's greatest architects was a Brooklynite named Ernest Flagg, who died in 1947 at age 90. He designed the old Mills hotel, on Bleecker Street (the Village Gate is on the ground floor), St. Luke's Hospital, and the Flagg Court housing complex, in Bay Ridge. He had a long, productive career, living in a house of his own design at 109 East 40th Street and on an estate on Staten Island.

Today, he is almost completely forgotten—except for two masterpieces. One is the "little" Singer building, at 561 Broadway, near Prince Street, complete with wrought-iron railings, its façade sheathed in orange and blue terra-cotta. The other is the Scribner bookstore, at 597 Fifth Avenue (page 47). His greatest masterpiece, however, is gone. This was the Singer tower, at 149 Broadway, a Beaux-Arts extravaganza full of decoration and briefly the tallest building in the world when it went up in 1908. I used to visit there when I worked downtown at the old New York *Post;* the building was a romantic affront to all the pristine values of the Bauhaus. I loved it. Then it fell into the hands of United States Steel and was, of course, demolished.

And yet the eclectic, imperialist confidence of that old building made it part of New York in a way that many newer buildings will never be. Sometimes I go downtown to look at the "little" Singer building (now the Paul Building), which is a more handsome example of Flagg's work than the tower, and I wonder what New York would be like today if his vision (and those of his contemporaries) had prevailed, instead of the bullying blankness of the International Style. Certainly this would be a more visually interesting city. Flagg's

ORNAMENT

buildings have detail, ornament, proportion, and, most important, surprise. The eye can move from floor to roof of the Singer/Paul building and be at once assured by the proportions and surprised by the decoration. Are Flagg's buildings functional? I don't really know; I've never worked in one of them. But if the function of a bookstore is to sell books, then the Scribner shop is certainly functional; I can never enter that store without buying a book.

The great triumph of the International Style gave us an architecture of planes, textures, proportions, devoid of ornament. Form must follow function, we were told, over and over and over again. This message coincided with the desire of real-estate men to get maximum bang for the buck. Ornament, stonework, detail cost money; get rid of them, create an aesthetic that makes such cost cutting appear to be a form of modernism, and the result will be an instant fortune. I'm convinced that the entire movement was a gigantic mistake. Today, the graffiti artist gazes at the dull, blank, almost totalitarian surfaces of the International Style and he begins to decorate. His decorations may be ugly, but the urge to impose a human presence can be understood.

Sculpture at the Montauk Club.

I REALIZE THAT I'M speaking here for unfashionable values. Yes, I can look at the Seagram Building and realize what Mies van der Rohe was driving at. On rainy days, I can enjoy the atrium of the Ford Foundation, and I've even spent some pleasant hours among the lavish Vegas-isms of the Trump Tower. But nobody can tell me that the latest version of Madison Square Garden is an improvement on the old Penn Station any more than I can be convinced that the mucky color and primitive draftsmanship of Willem de Kooning are an improvement over, say, John Singer Sargent. The new is different, but it isn't better; to say it is, given the evidence, is preposterous. Less is rarely more. Less is more often merely less.

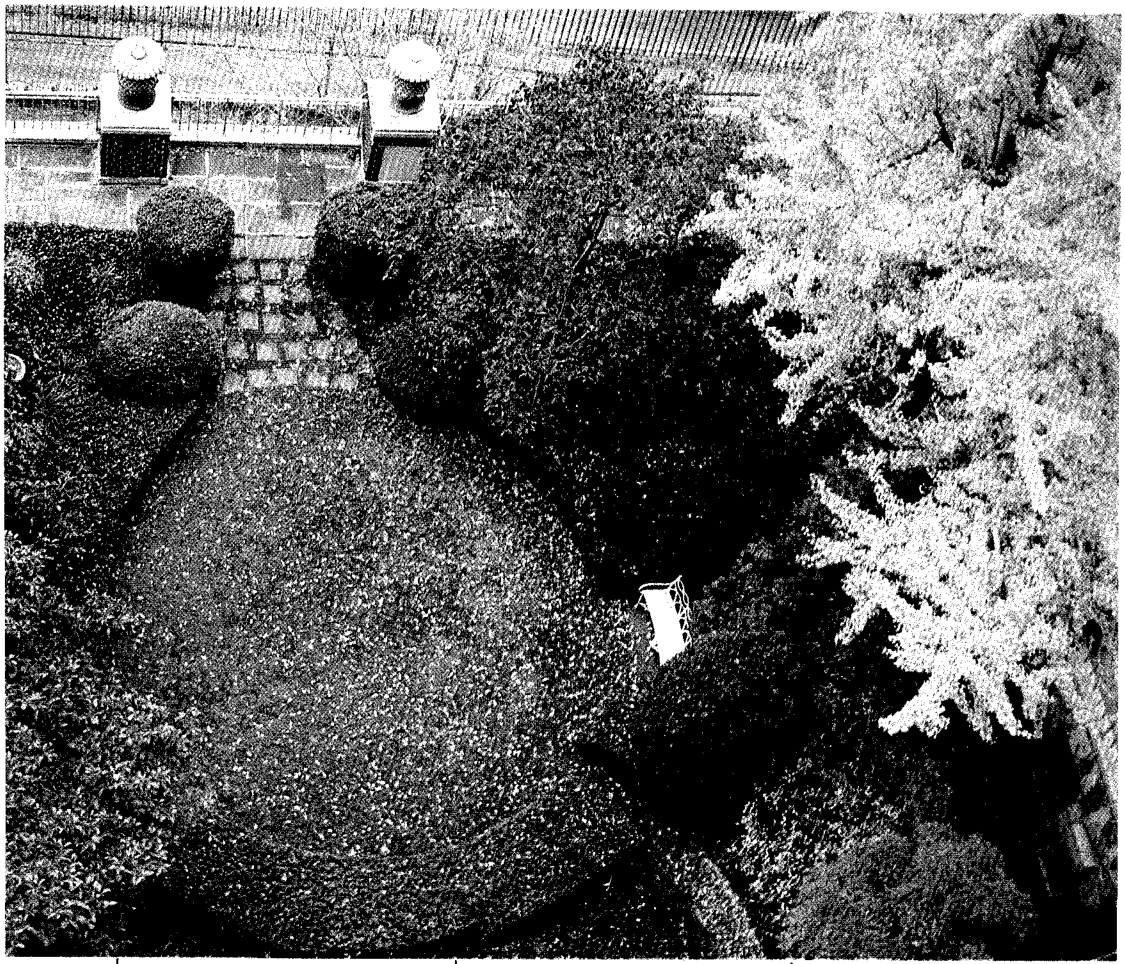
Forgive the arrogance, but I believe that most New Yorkers share those sentiments. One reason we live here, instead of Los Angeles or Phoenix or Houston, is that the past is intricately involved in our lives. We feel personally damaged when a hunk of the past is removed. We don't like change. We want the places we loved when we were growing up to be there for our children. Yes, everything changes; this is one reason nostalgia corrodes so many New Yorkers and always has. The anonymous author of the 1866 guide to New York called *New York as It Is* begins his book with these words:

"The denizens of New York are such utilitarians that they have sacrificed to the shrine of Mammon almost every relic of the olden time. The feeling of veneration for the past, so characteristic of the cities of the Old World, is lamentably deficient among the people of the New."

The condition and the protest remain essentially the same. But it is no accident that so many of the unseen beauties of New York are survivors from the past. Most New Yorkers have their own private places. Those places most often evoke the past. For example, I sometimes enjoy visiting the traffic island in Grand Army Plaza, in Brooklyn, with its dumb modern monument to John F. Kennedy and its wonderful Bailey Fountain (all Neptunes and Tritons and memories of the Piazza Navona). I walk around the Soldiers' and Sailors' Memorial Arch, with its evocations of the Etoile, in Paris, and look at the fine bas-relief of Lincoln by Thomas Eakins, and then stare up at the rest. I know that the heroic statuary at the top of this and similar monuments is essentially rhetoric; it propagates patriotic myths; it glorifies values I don't share. And yet, I prefer looking at it to gazing at Calder or David Smith. I not only think about the formal values of the work, the craft, the belief in the well-made thing, but also imagine the artist's studio, his rough hands, his friends dropping in to chat, the delivery of the great piece to its present site. I wonder who was president at the time, and what the newspapers said, and what happened to the models.

Those are, of course, impure reactions. But in some peculiar way the work that provokes them is doing what great art does: It invokes a sense of continuity with the past, joining us to the generations that came before ours, forcing an obligation to the generations that will follow. When I show my daughters Nathan Silver's sad, elegiac *Lost New York,* or the "then" and "now" photographs in various books from Dover Publications, they are angry that they'll never have the chance to see any of those vanished places. And I'm angry because in nearly every case the building that replaced the old was inferior in style, craft, and even function to the thing removed.

If there is a lesson in these pictures of the hidden beauty of New York, it may be this: Leave things alone. Give up the idea of constant renewal, that variation on the dream of perpetual youth. Seek what is truly valuable. Embrace it. Protect it. Love it. ▬



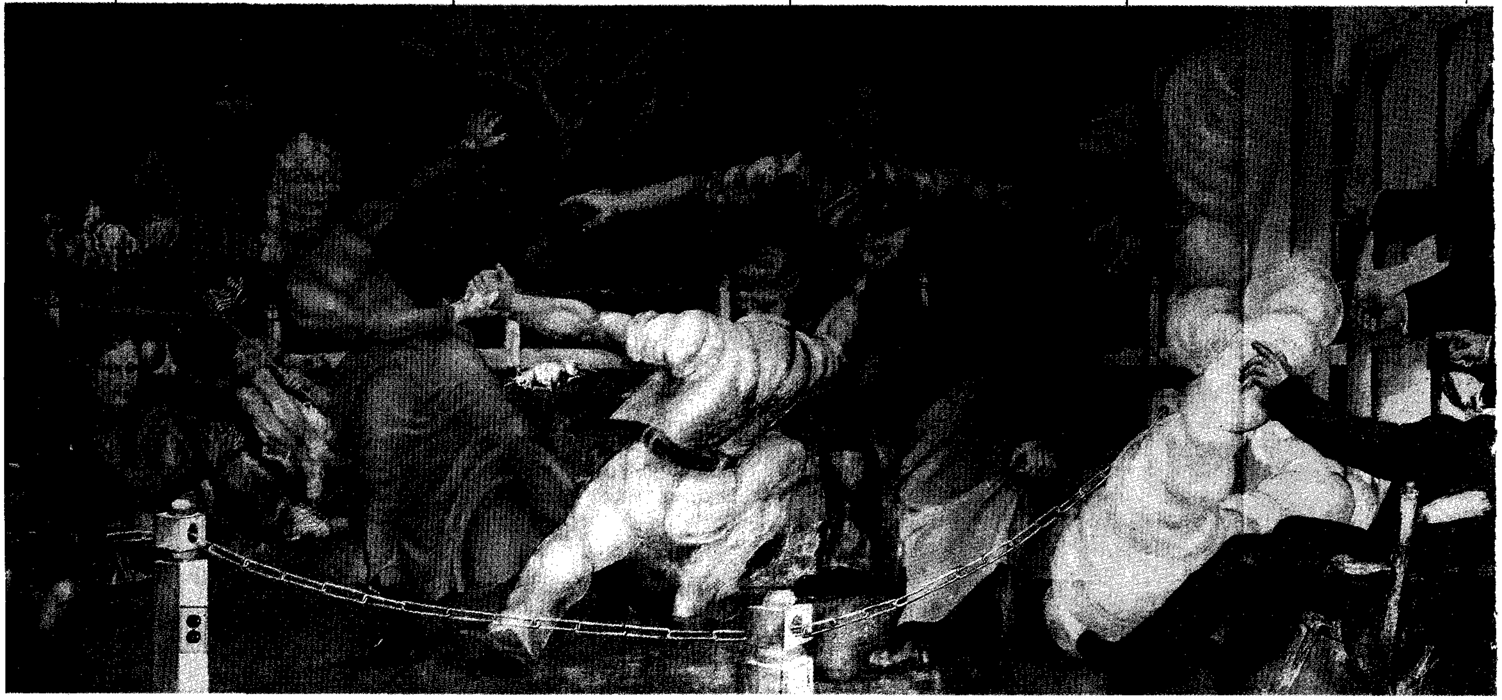
BEEKMAN PLACE GARDENS

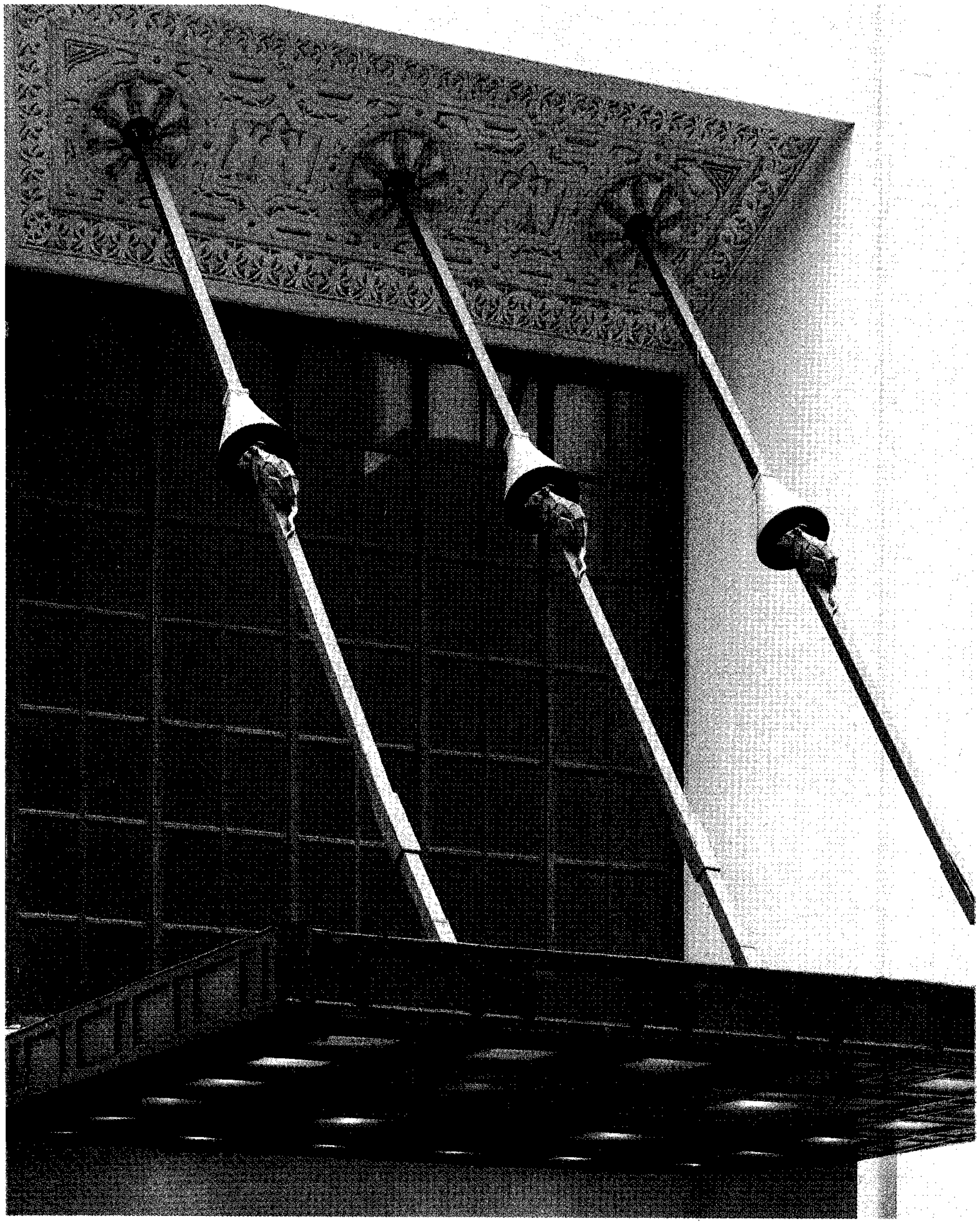
When actress Katharine Cornell moved to Manhattan's Beekman Place in 1921, her downtown friends were appalled, thinking that she was decamping to a slum. Given New York's record of change, it is hardly surprising that Beekman Place has since become one of the city's most fashionable addresses—not least because of the elegant private gardens that separate the townhouses from the F.D.R. Drive.

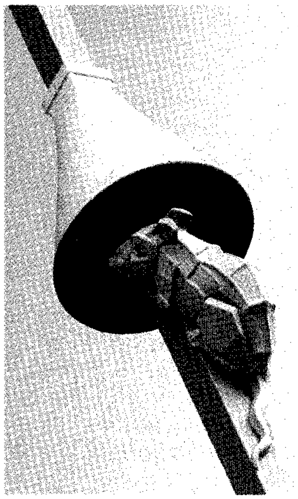
The Unseen Beauty Of New York

RICHMOND HILL MURAL

Few of the libraries funded by Andrew Carnegie contain such powerful texts about the path to paradise as the one in Richmond Hill, in Queens. Part of a garden suburb built in the 1870s, the library was embellished in 1937 with a mural by an artist working for the W.P.A. The journey begins with urban grime, moves past the utopian designers of Richmond Hill, and arrives in a landscape.

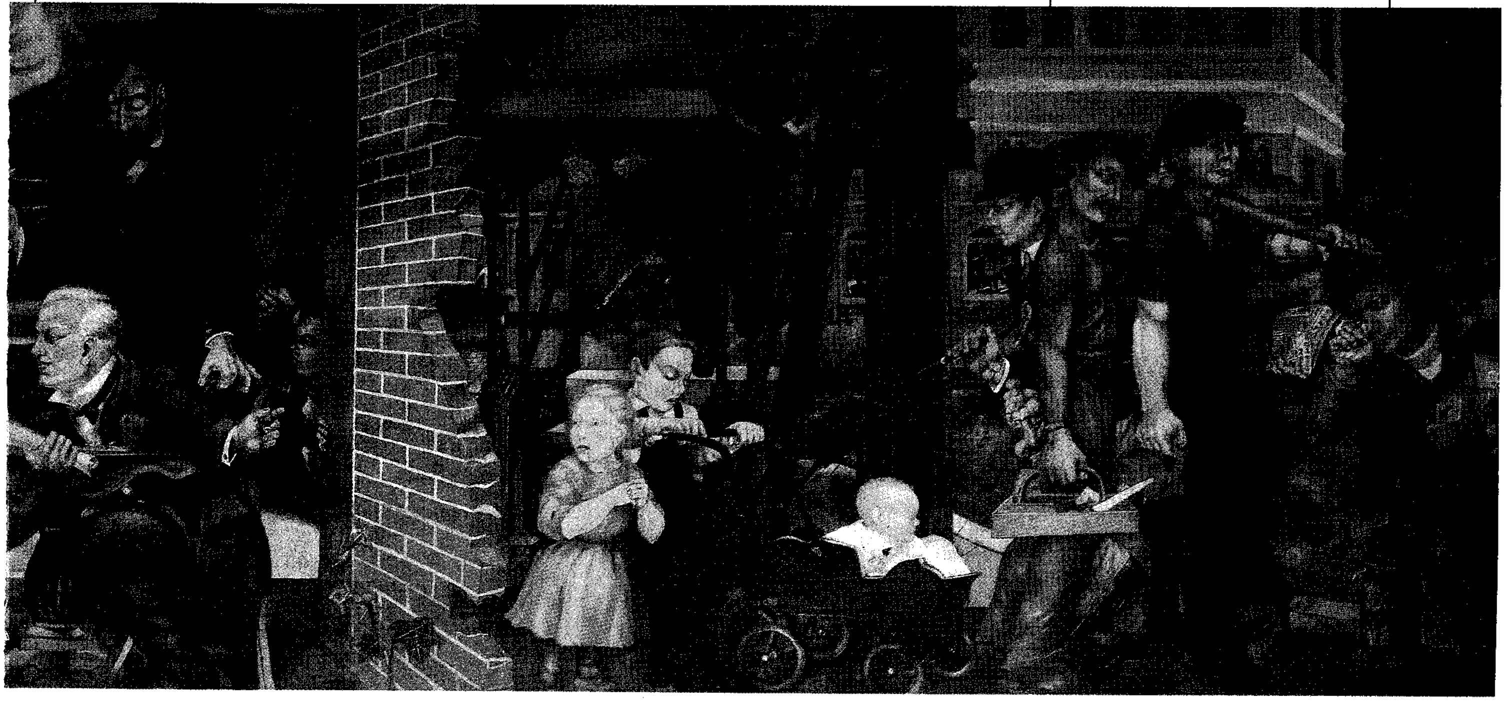






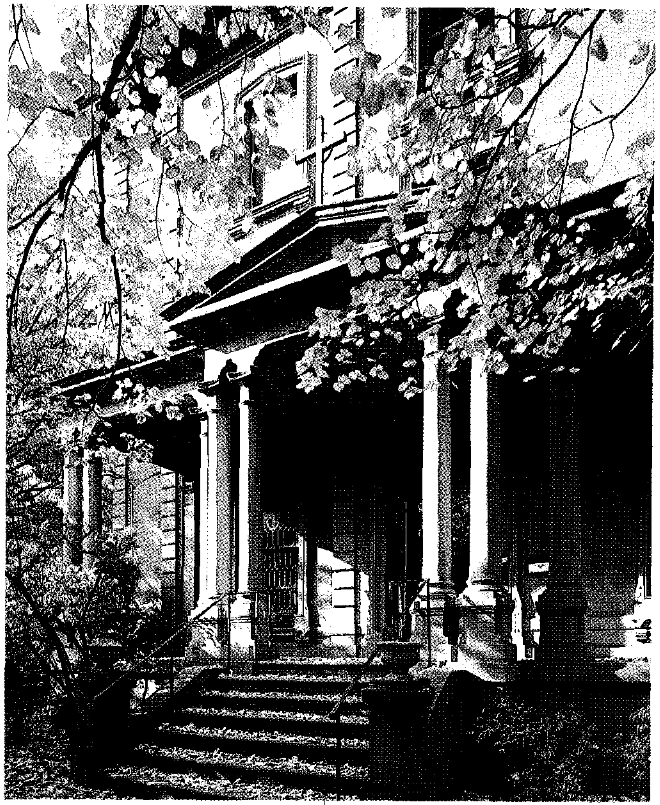
GRAYBAR BUILDING CANOPY

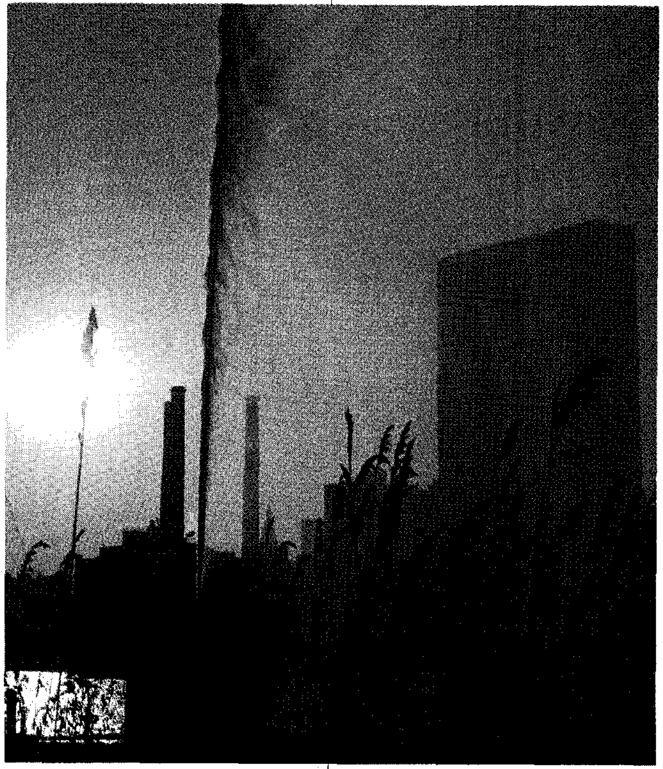
To keep rats from sneaking aboard their ships, sailors used to fasten cones to the lines linking them to shore. The architects of the Graybar Building, at 420 Lexington Avenue, borrowed from the seafarers to ornament the cables holding up the canopy of their 1927 building. Sharp-eyed passersby will notice that there are also tiny rat heads peering out from what would be the ship's hull, no doubt checking on their colleagues' progress.



CLINTON AVENUE HOUSES

Clinton Avenue was the ritziest address in nineteenth-century Brooklyn. The Pfizers, Sperrys, Otises, Reynoldses, and Pratts all built homes there. In fact, George Pratt—a partner of John D. Rockefeller's—built mansions on the street for four of his children. Three are still standing, and one is part of the St. Joseph's College complex. The surrounding neighborhood—Clinton Hill—has some of the most spectacular mid- to late-Victorian architecture in the city, and it has been undergoing a vigorous revival in recent years.



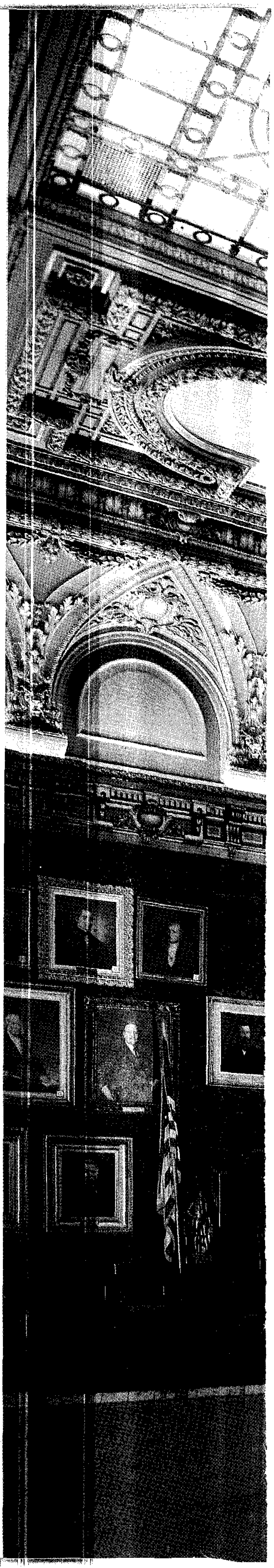


DELACORTE FOUNTAIN

George T. Delacorte, the founder of Dell Publishing Company, has done much for the eye of the New York beholder, having contributed fountains at City Hall and Columbus Circle, and the Alice in Wonderland statue in Central Park. His most spectacular gift, however, is the column of water that shoots 200 feet into the air off the southern tip of Roosevelt Island.

CHAMBER OF COMMERCE PORTRAITS

Covering the walls of the Great Hall of the New York State Chamber of Commerce, at 65 Liberty Street, are portraits of some of the city's most distinguished business leaders, among them John D. Rockefeller and Andrew Mellon. They must have felt awful when, in 1971, Police Detective Frank Serpico was summoned to their midst to testify on police corruption before the Knapp Commission.



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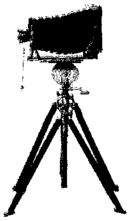
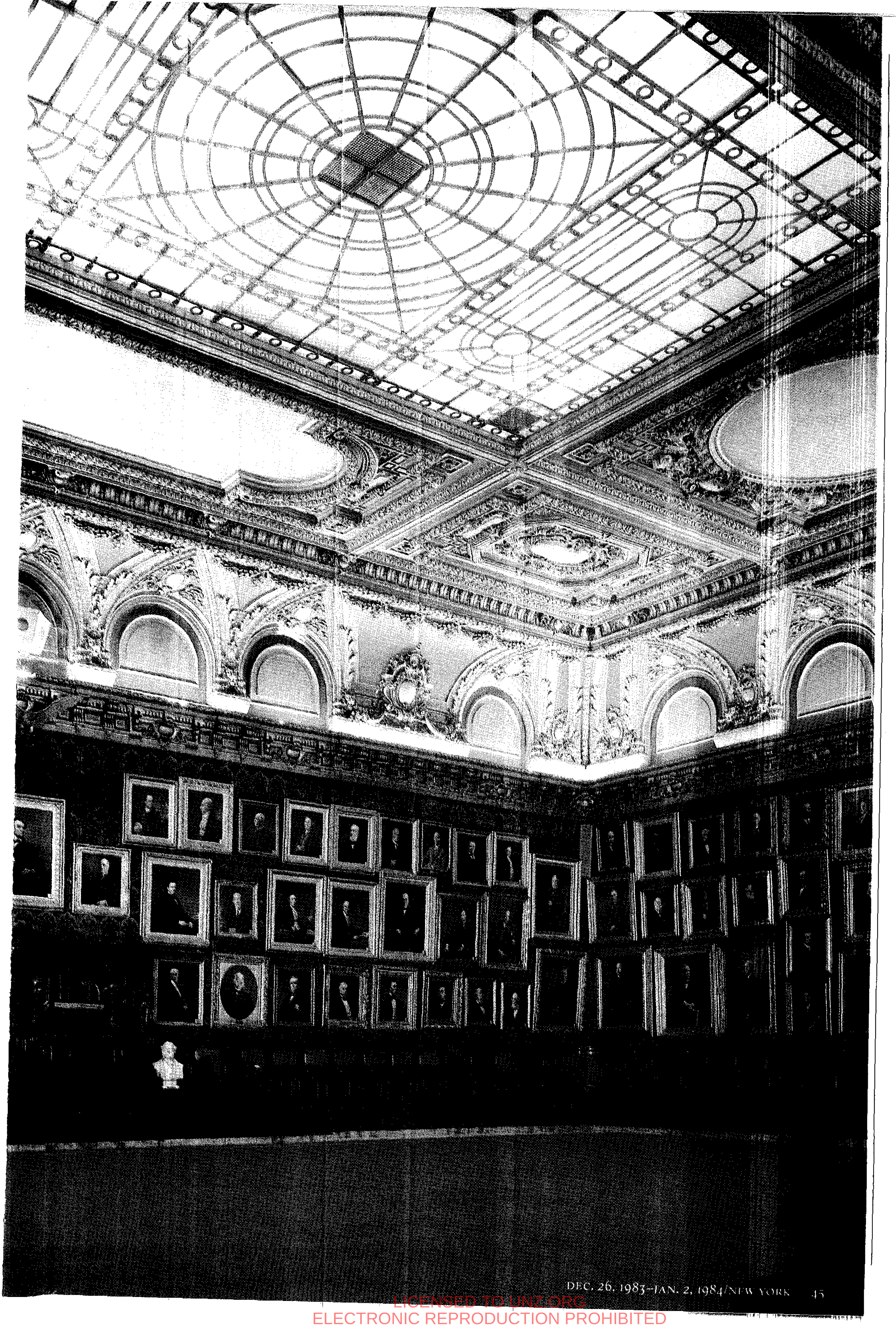
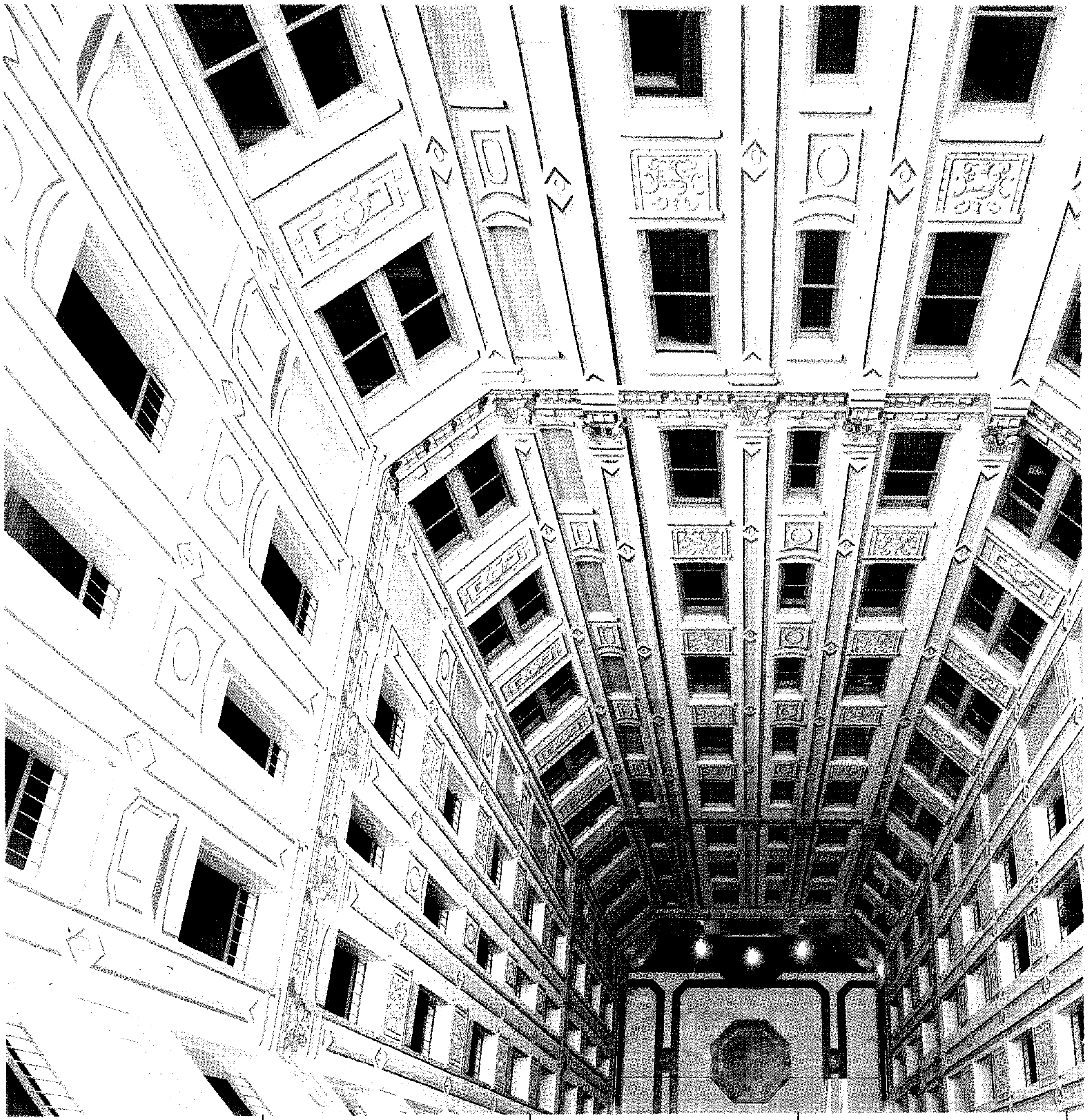
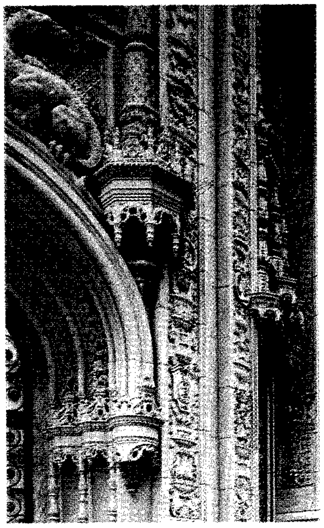






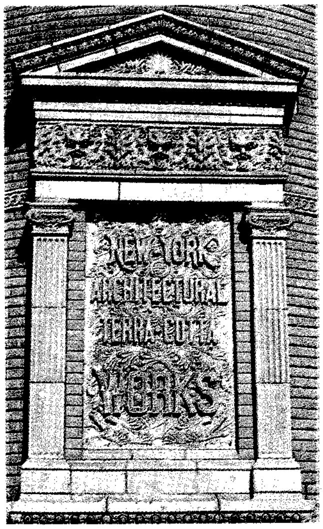
ALWYN COURT

If Entenmann's bakery had designed a building, the Alwyn Court would have been it. Dripping with terra-cotta, the 74-year-old residence, on Seventh Avenue at 58th Street, now has an inside to rival the façade. Muralist Richard Haas has embellished the air shaft with trompe l'oeil paintings even the original architects (Harde & Short) could not have imagined.



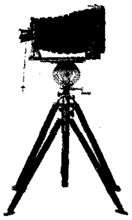
NEW-YORK TERRA-COTTA WORKS

Now used mainly for restorations, terra-cotta was at the turn of the century a highly popular building material. The Friends of Terra Cotta and other preservationist groups last year succeeded in having the 1892 headquarters of the New-York Architectural Terra-Cotta Works, on Vernon Boulevard, in Queens, designated a landmark.



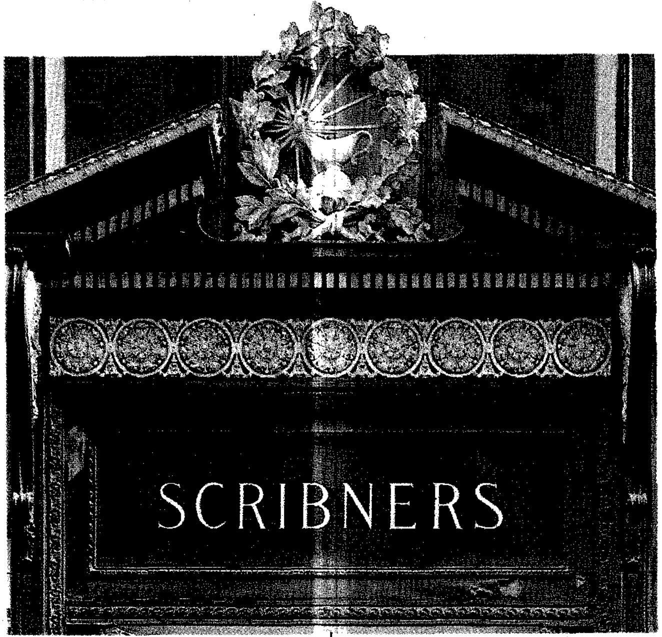
Aron Eisenpress

The Unseen Beauty Of New York



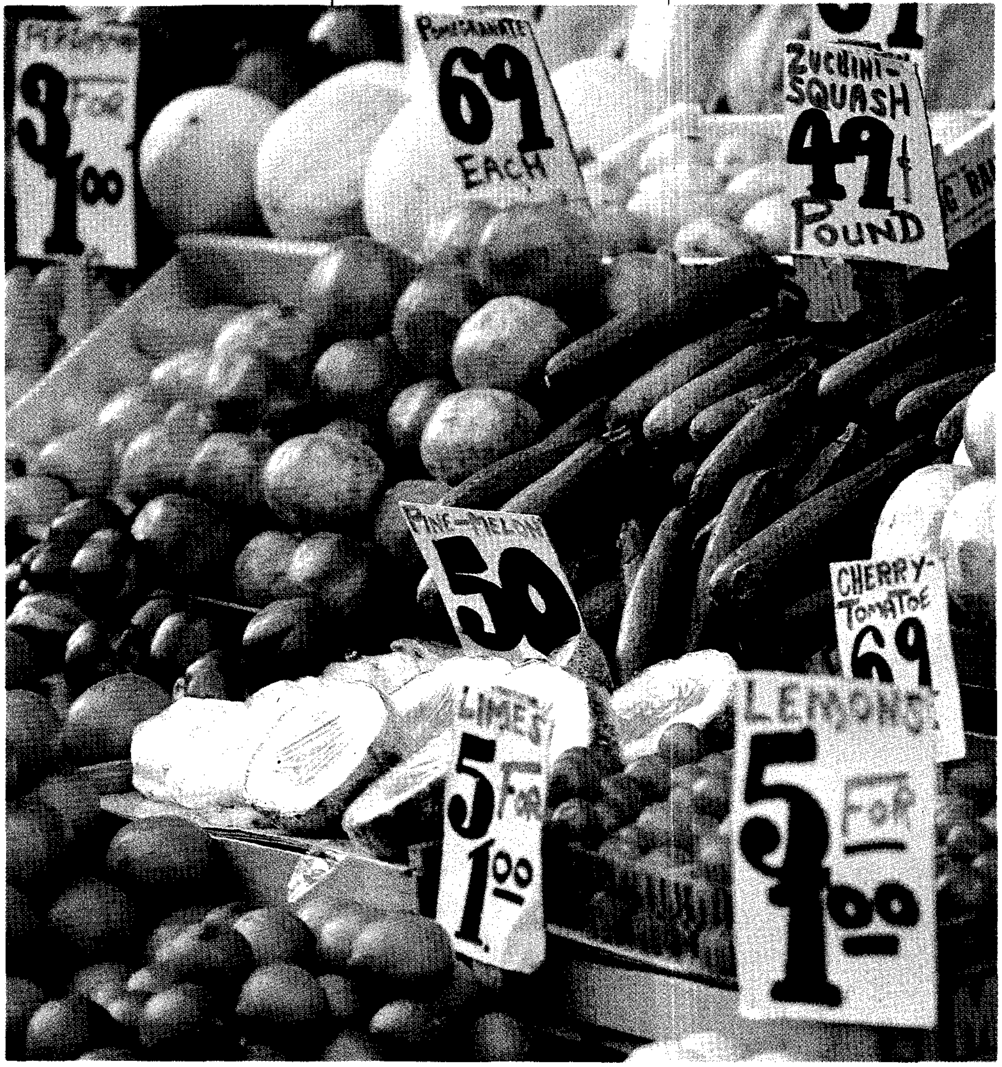
SCRIBNER'S BOOKSTORE

If buying a book at Scribner's has always seemed like an ennobling as well as an enlightening experience, the reason may be the portal through which you pass to do it. Grandly gilded to the designs of architect Ernest Flagg, when it opened, in 1913, it invoked Paris of the *Belle Epoque*—and it still does.



KOREAN MARKETS

There has been no brighter addition to the city's palette lately than the proliferation of open-stall fruit-and-vegetable markets, many of them run by recent Korean immigrants. The natural hues of the merchandise seem even more glowing when arranged in the crisp patterns characteristic of the new markets. What's best is that many of their hardworking owners keep them open around the clock, adding flashes of color to the city's night.


9 FOR 1.00
69 EACH
ZUCHINI SQUASH 49¢ POUND
PINE-MELON 50
CHERRY-TOMATOE 69
LIMES 5 FOR 1.00
LEMONS 5 FOR 1.00

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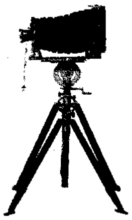
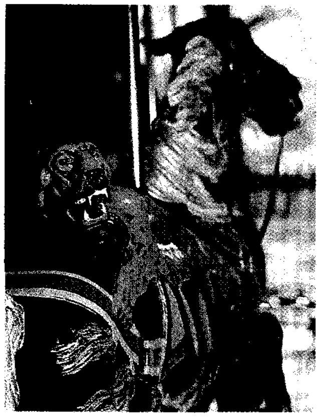
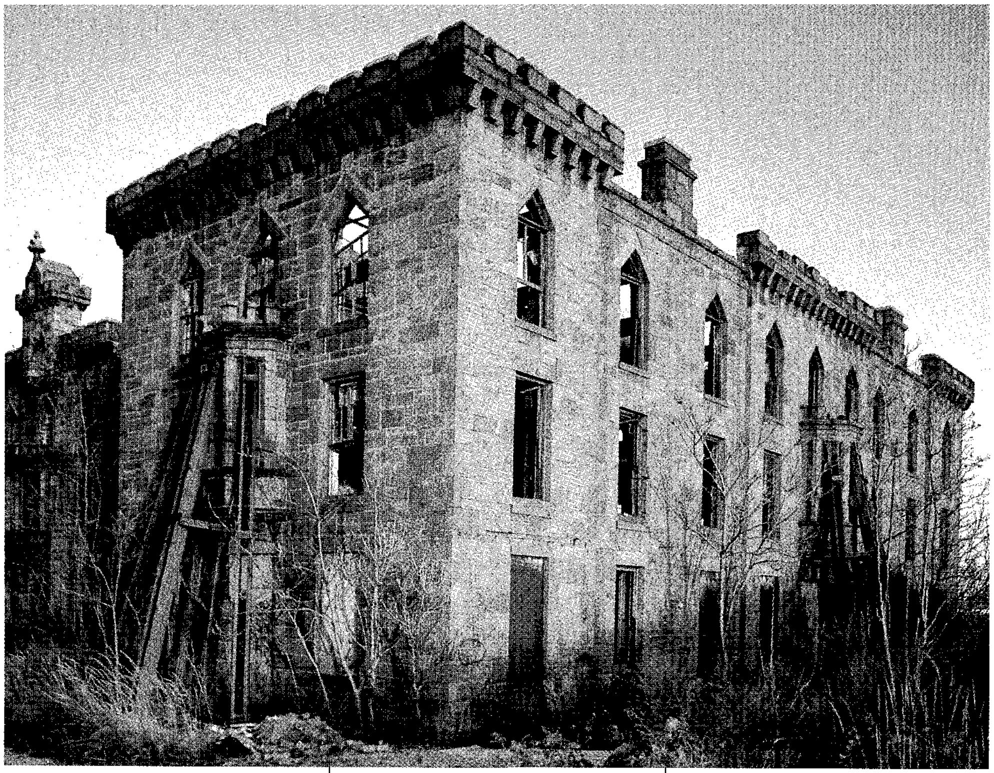




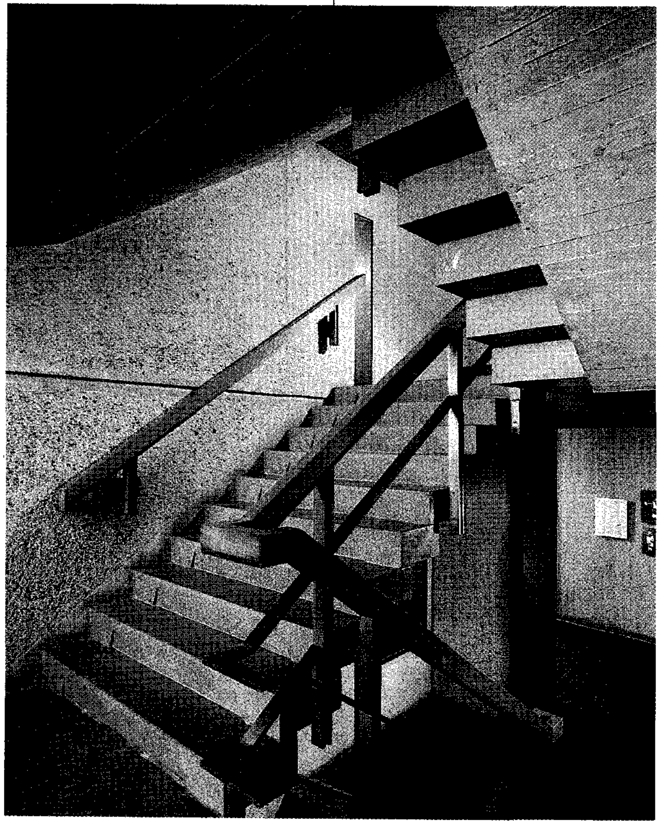
CENTRAL PARK CAROUSEL

Alfred Hitchcock scared a whole generation of merry-go-rounders with the scene, in *Strangers on a Train,* of a carousel speeding out of control. The one in Central Park moves at a carefully controlled twelve miles per hour, its wood horses leaping to tunes played by a 70-year-old band organ built in the Black Forest. Grown-ups no longer thrilled by the speed should be amply rewarded by the artistry of the mounts alone, carved and painted in Brooklyn by the firm of Stein and Goldstein.



ROOSEVELT ISLAND RUINS

There's no need to go all the way to the English moors to find an authentically gloomy Gothic ruin. Just halfway across the East River, on Roosevelt Island, brood the crumbling remains of a smallpox hospital built between 1854 and 1904. The massive redevelopment on the middle portion of the island in the mid-1970s stopped short of the old facility, which is now a designated landmark. The hospital is an excellent place for reading old poetry and photographing the latest fashions.



WHITNEY MUSEUM STAIRS

The reversed-ziggurat form of the Whitney Museum of American Art, on Madison Avenue at 75th Street, is architectural modernism at its toughest. Designed by Marcel Breuer and Hamilton Smith, and completed in 1966, it looms over visitors. Inside, however, the museum softens up, particularly in the stairwell. Concrete it may be, but moving through it is an airy experience.

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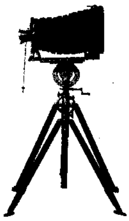
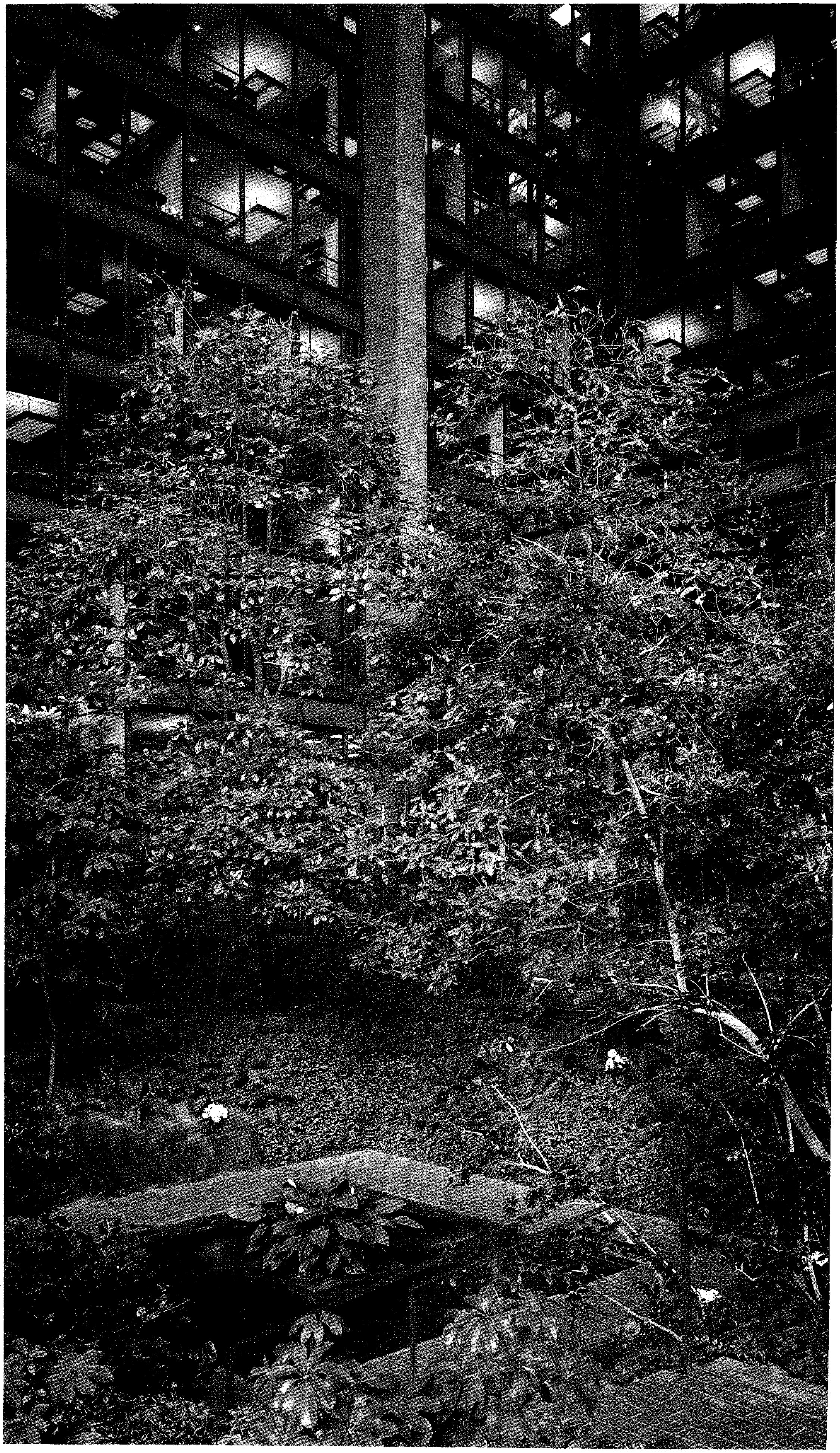


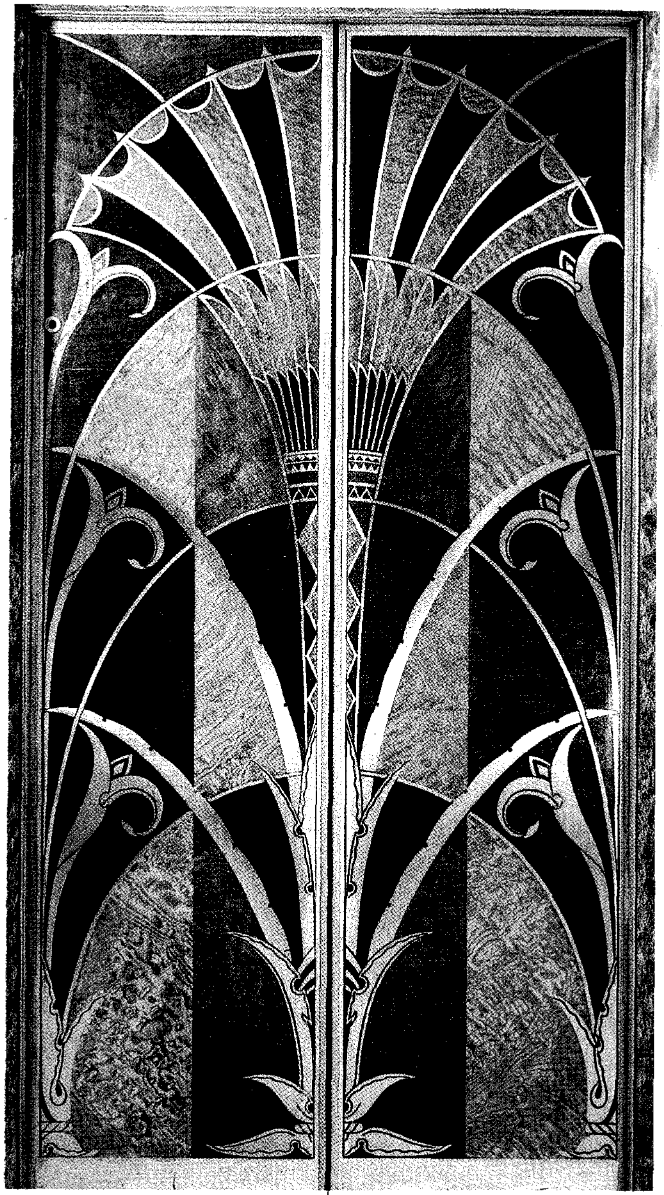
FORD FOUNDATION ATRIUM

The Ford Foundation headquarters, on 42nd Street between First and Second Avenues, was one of the earliest modern "atrium" buildings in New York, and it remains the best: The space is grand, and the sense of excellence pervasive. Now that interior gardens have become a design cliché, this one—by Kevin Roche, John Dinkeloo & Associates—is assuming the status of a classic.



CHRYSLER BUILDING ELEVATORS

Ever since the Flash Gordon zigzag lights went up on the spire of the Chrysler Building, two years ago, New Yorkers have tended to forget that the interiors are spectacular, too. Some of the best are the elevator cabs, which were done in four patterns of varied wood veneers. Recently restored to their original 1930 glow, they are a moving monument to Art Deco.

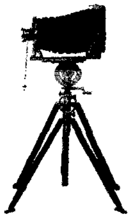


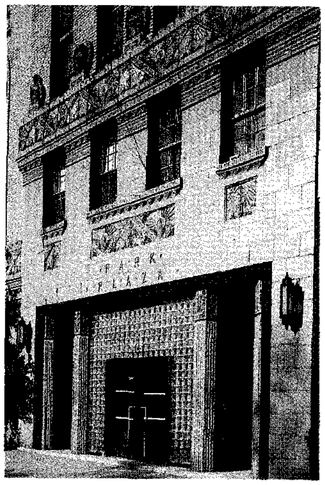
Cervin Robinson

ST. THOMAS'S CHURCH SCREEN

Bertram Grosvenor Goodhue, the architect of St. Thomas Episcopal Church, on Fifth Avenue at 53rd Street, had a problem. The wall behind the altar was a party wall, meaning that another building might rise against it, blocking any light coming through the stained-glass window that would normally go there. Goodhue's solution was to substitute an unusually large reredos, or sculpture screen. Completed in 1918, the screen includes several local notables as well as biblical figures.

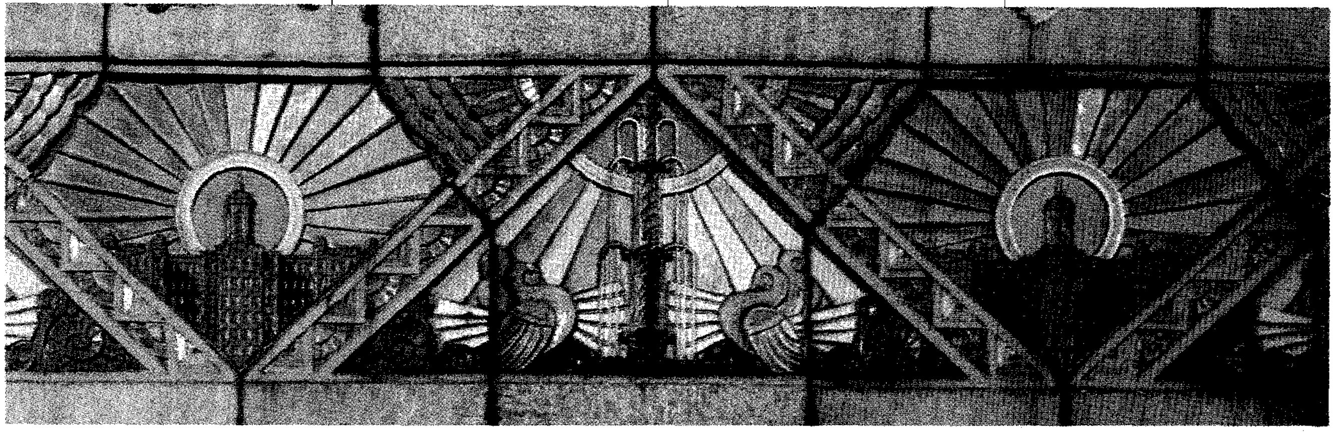
The Unseen Beauty Of New York

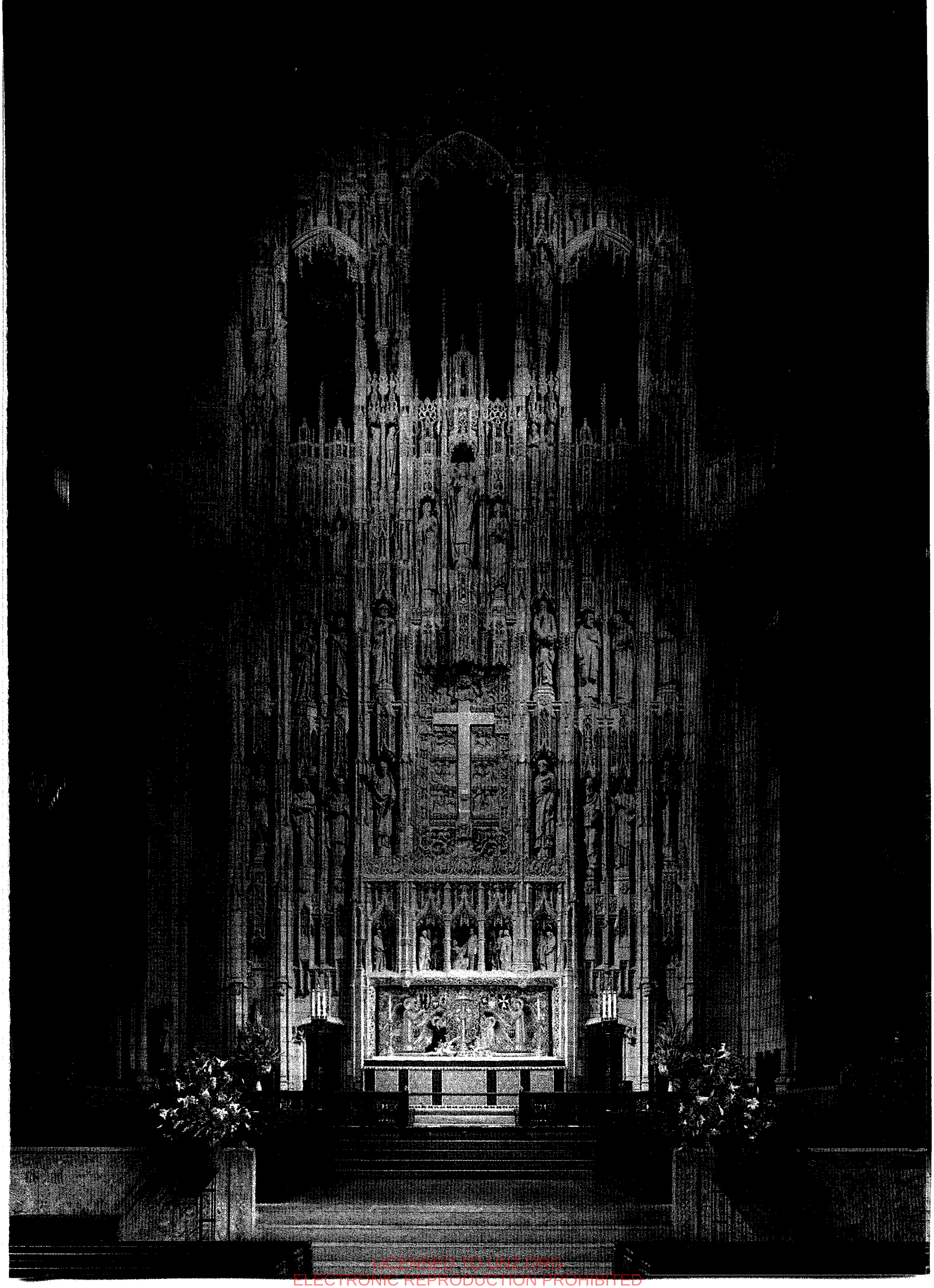




BRONX ART DECO

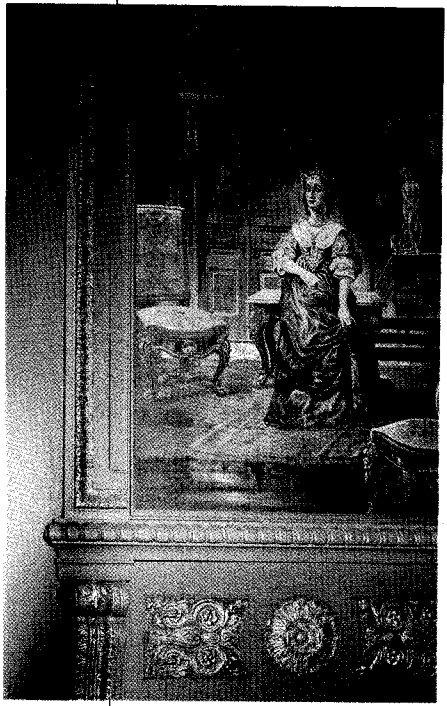
Marvin Fine was a 25-year-old architect whose first building was nearing completion in the Bronx when he took his parents to the theater one night in 1929. On the way home, he saw in a newspaper that his building had been ravaged by a fire. Two years later, however, the rebuilt Park Plaza was topped off. Today, the South Bronx is a great museum of Art Deco architecture, and the Park Plaza (1005 Jerome Avenue) remains a glory of the collection.

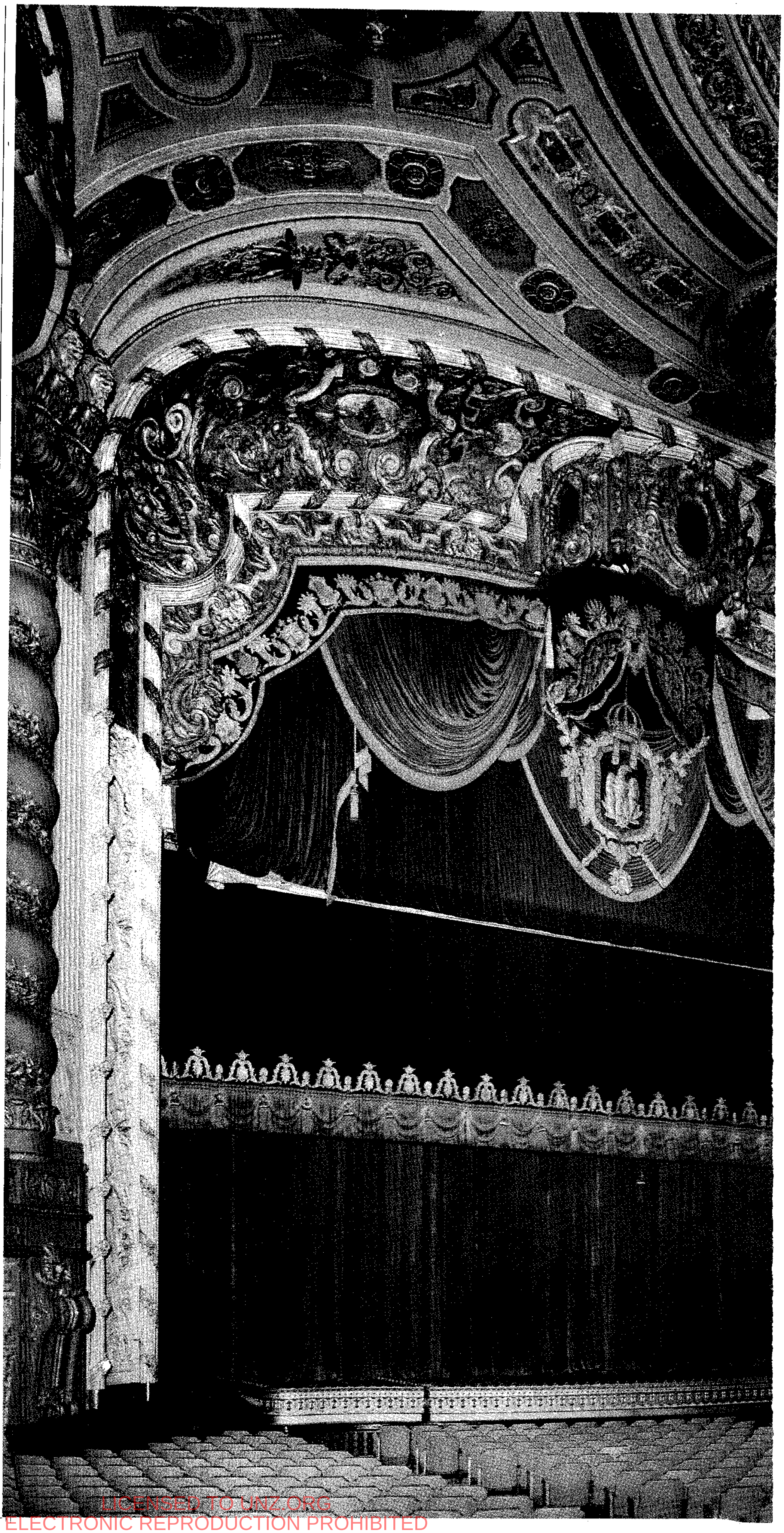




LOEW'S KINGS THEATRE

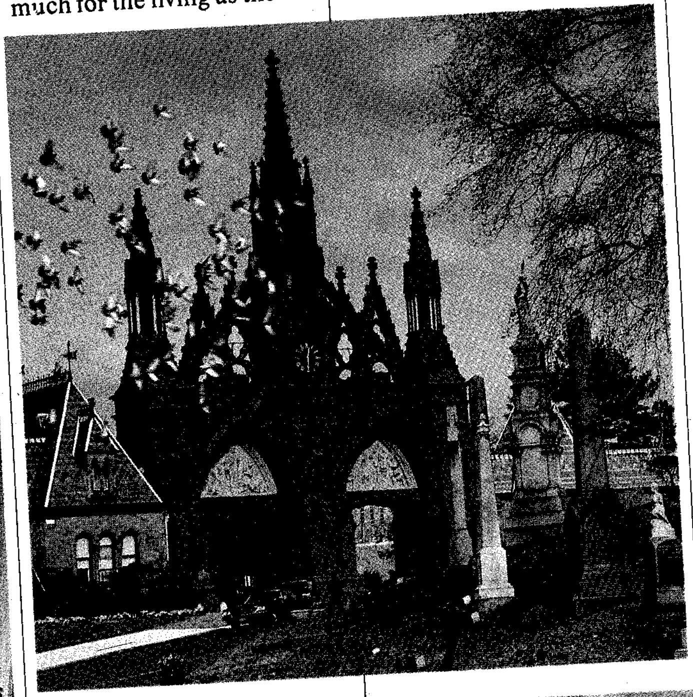
"*Star Wars*" effects have made modern movies more spectacular than ever, but the theaters where they run get smaller and meaner. Memories of movie palaces at their most opulent linger at Loew's Kings, at Flatbush and Tilden Avenues, in Brooklyn. The 3,200-seat theater buoyed many a spirit until it closed, in 1978. The current owner, the Flatbush Development Corporation, hopes to save it from demolition by finding a new tenant.





GREEN-WOOD CEMETERY

Odd as it may seem today, Green-Wood Cemetery, like many other mid-nineteenth-century American cemeteries, was built as much for the living as the dead. Its 478 acres were laced with twenty miles of paths, its terrain carefully landscaped, and its entrance designed as a welcoming portal for picknickers as well as mourners. For a New York family of the day to have "arrived" socially meant living above Bleecker Street, worshiping at Grace Church, and being buried in Green-Wood. Among those who made it were Henry Ward Beecher, Peter Cooper, Horace Greeley, Currier *and* Ives, and Lola Montez.



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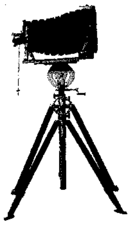
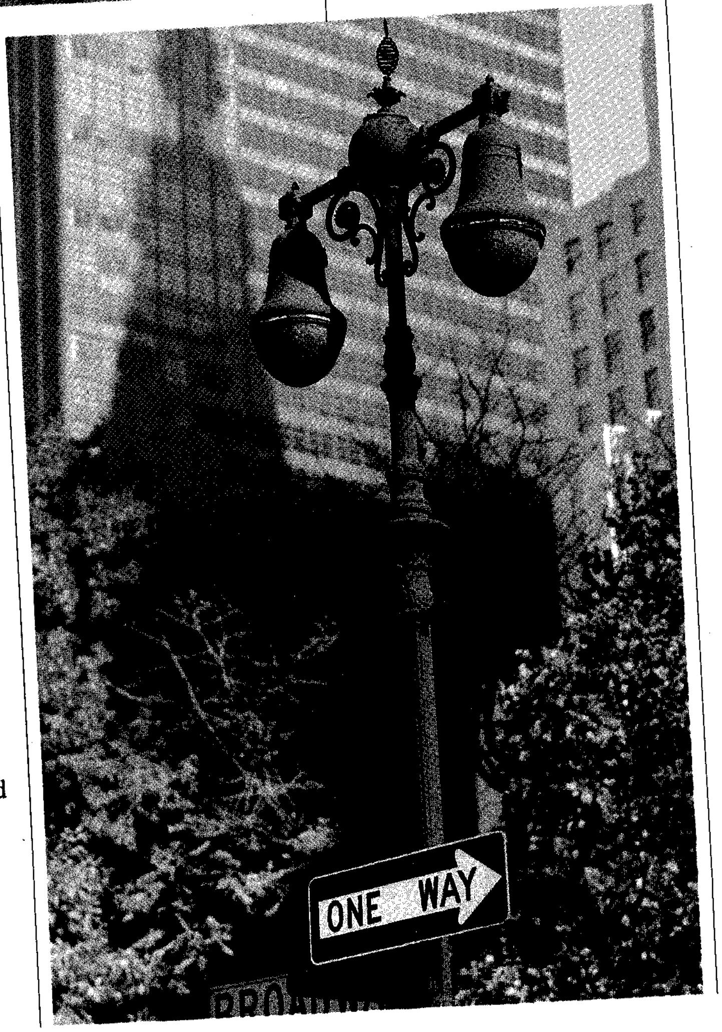
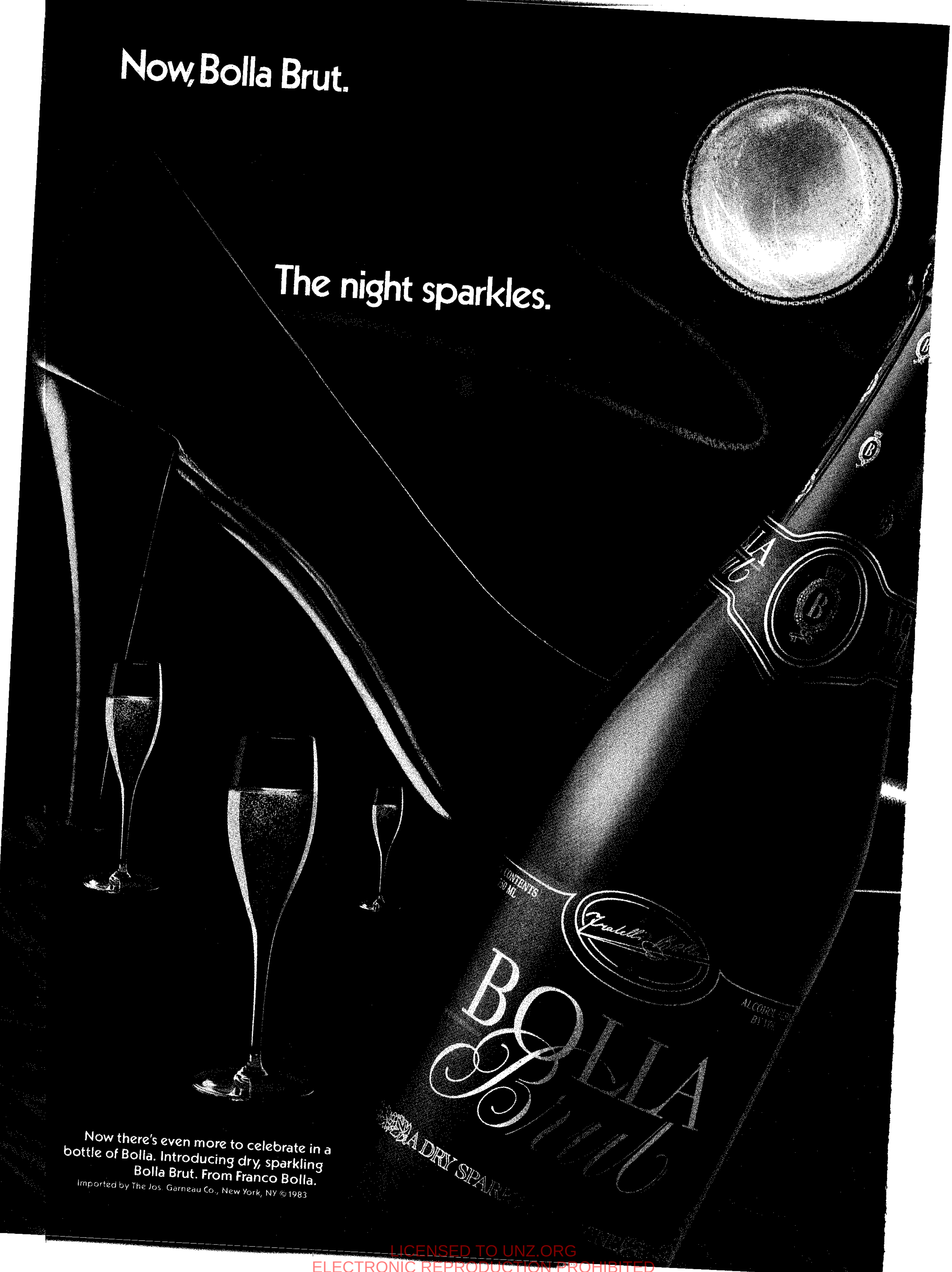


CAST-IRON LAMPPOSTS

Trash baskets. Mailboxes. Fire hydrants. Urban designers call such things "street furniture," and nowadays, if they work, what they look like hardly seems to matter. Not so long ago, however, they were regarded as major pieces of civic sculpture, particularly the humble cast-iron lamppost, which was often embellished with elaborate decoration. A stand of turn-of-the-century T-shaped and "bishop's crook" versions survives on the edges of Union Square.

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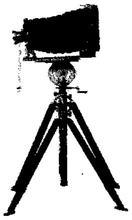
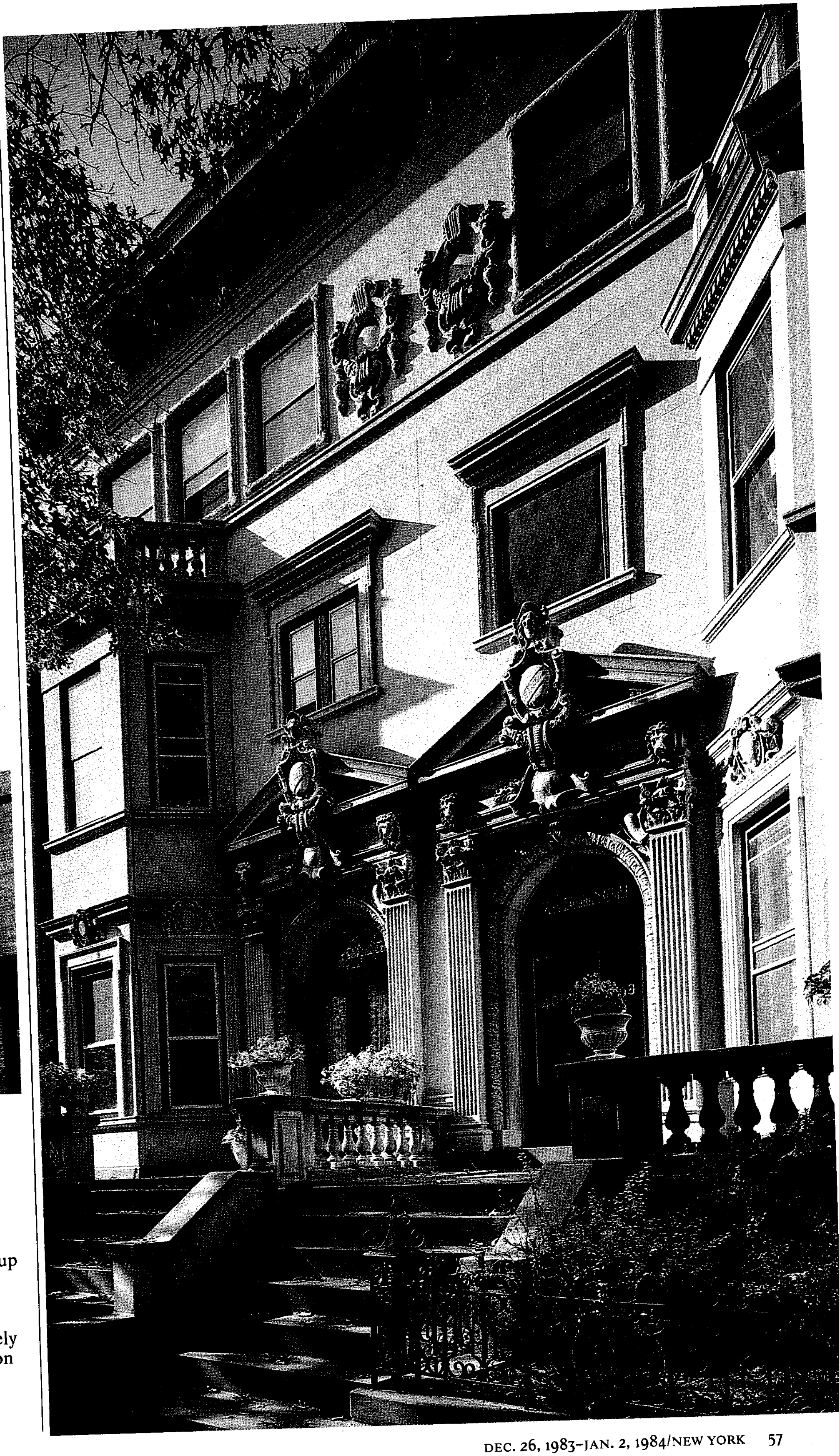
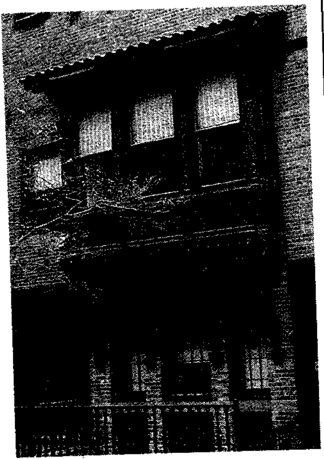


BEDFORD-STUYVESANT MANSIONS

The Bedford-Stuyvesant section of Brooklyn ranks only a little below the South Bronx in the average New Yorker's perception of poverty and abandonment. But you would never know it walking along parts of Stuyvesant Avenue. Here, proud houses dating from the early part of the century have been maintained with care and skill.

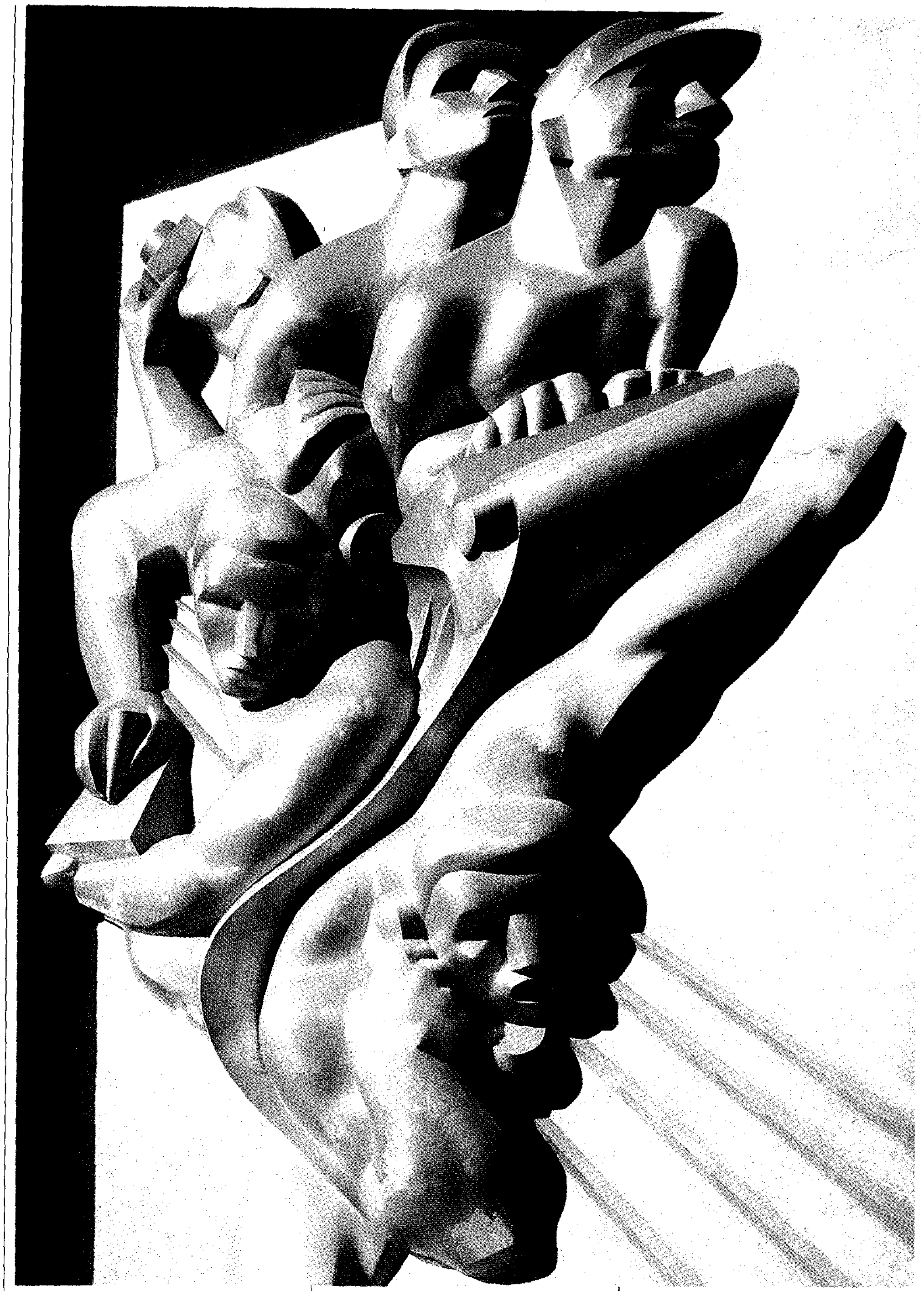




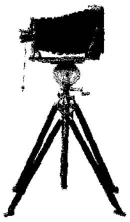
Judith Ronay

7 EAST 10TH STREET WINDOW

Even in an age of superplastics, boatbuilders still use teak for decks and doors because the wood stands up so well to storms and seawater. It's not intimidated by New York City air either. The ornately carved teak bay window on the façade of 7 East 10th Street dates from 1887.

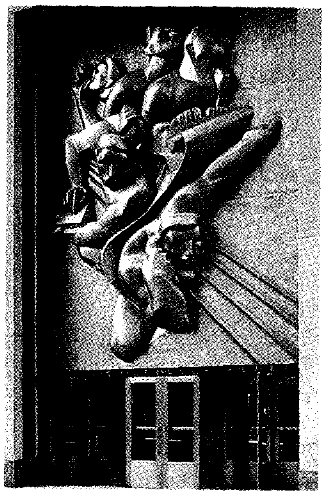


The Unseen Beauty Of New York



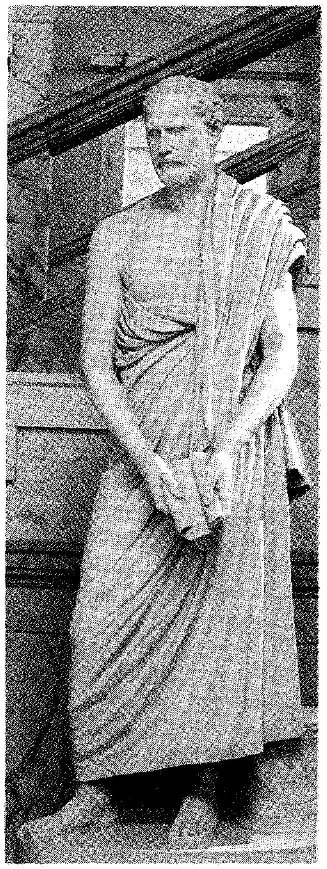
DEMOSTHENES AT THE BAR

There are 14,000 members of the Association of the Bar of the City of New York, and should any feel his or her courtroom delivery faltering, a visit to the statue of Demosthenes in the clubhouse, at 42 West 44th Street, should stiffen it. Demosthenes, it will be remembered, was the Athenian orator who, to overcome a speech impediment, is said to have practiced speaking with a mouth full of pebbles. This somber vision of him was sculpted by Thomas Crawford in 1837.



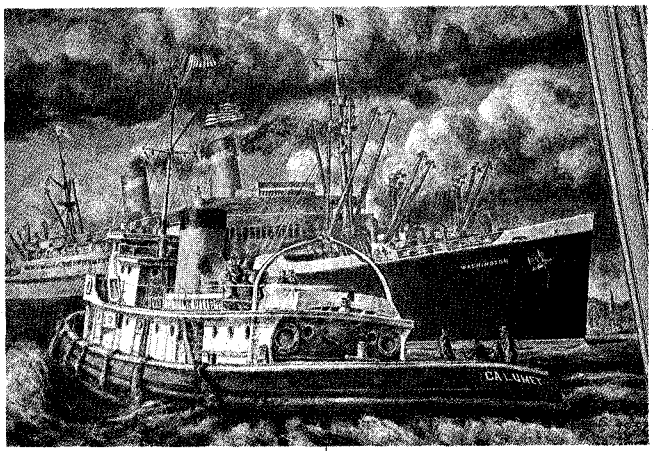
THE A.P.'S NOGUCHI

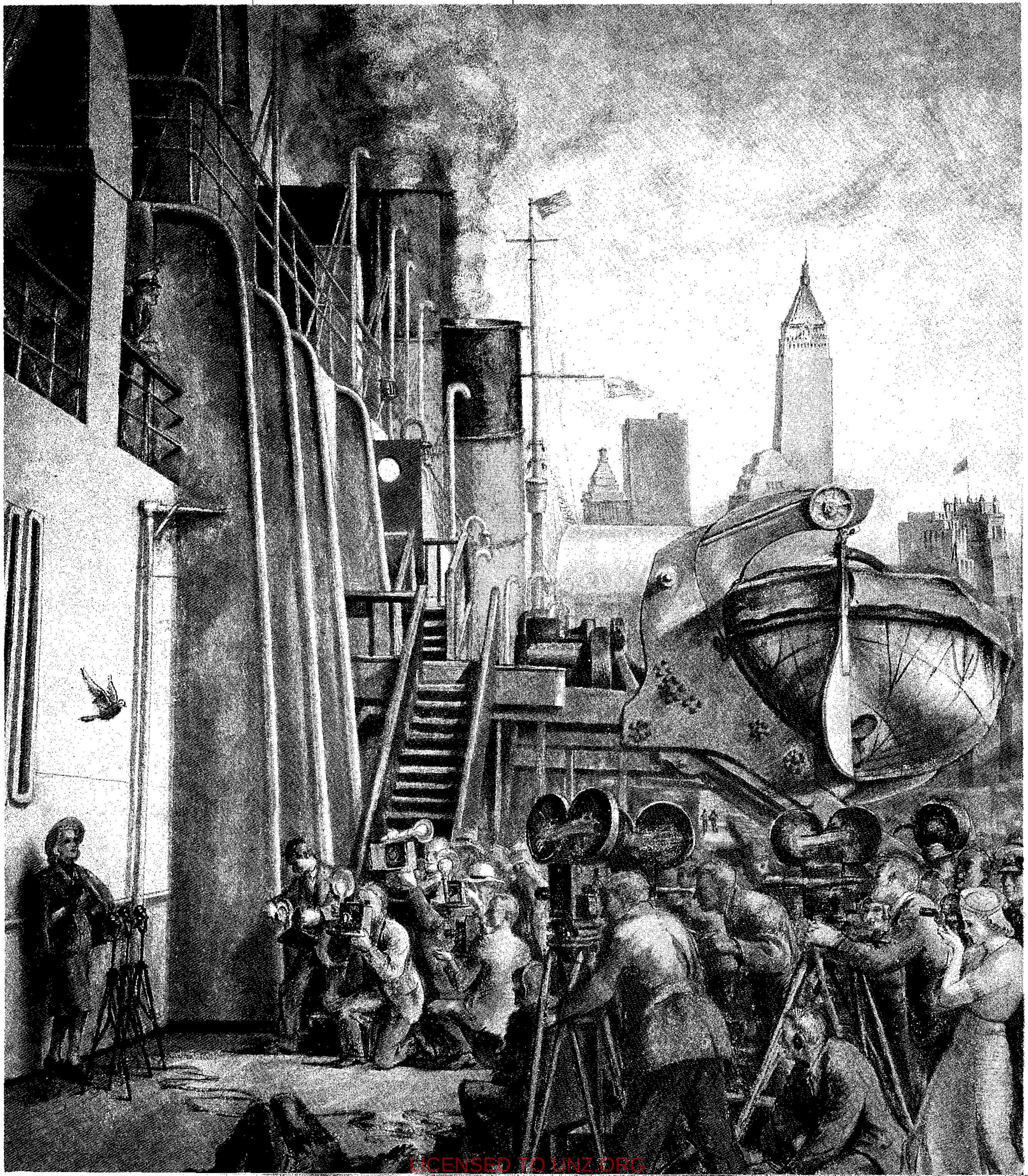
It was April of 1940, World War II was raging, and the Associated Press was keeping the country up on events. In celebration of its mission, the wire service unveiled *News*, a cast-steel relief by Isamu Noguchi. The heroic newsmen are still on the alert at 50 Rockefeller Plaza, apparently waiting for a news*woman* to update the story.

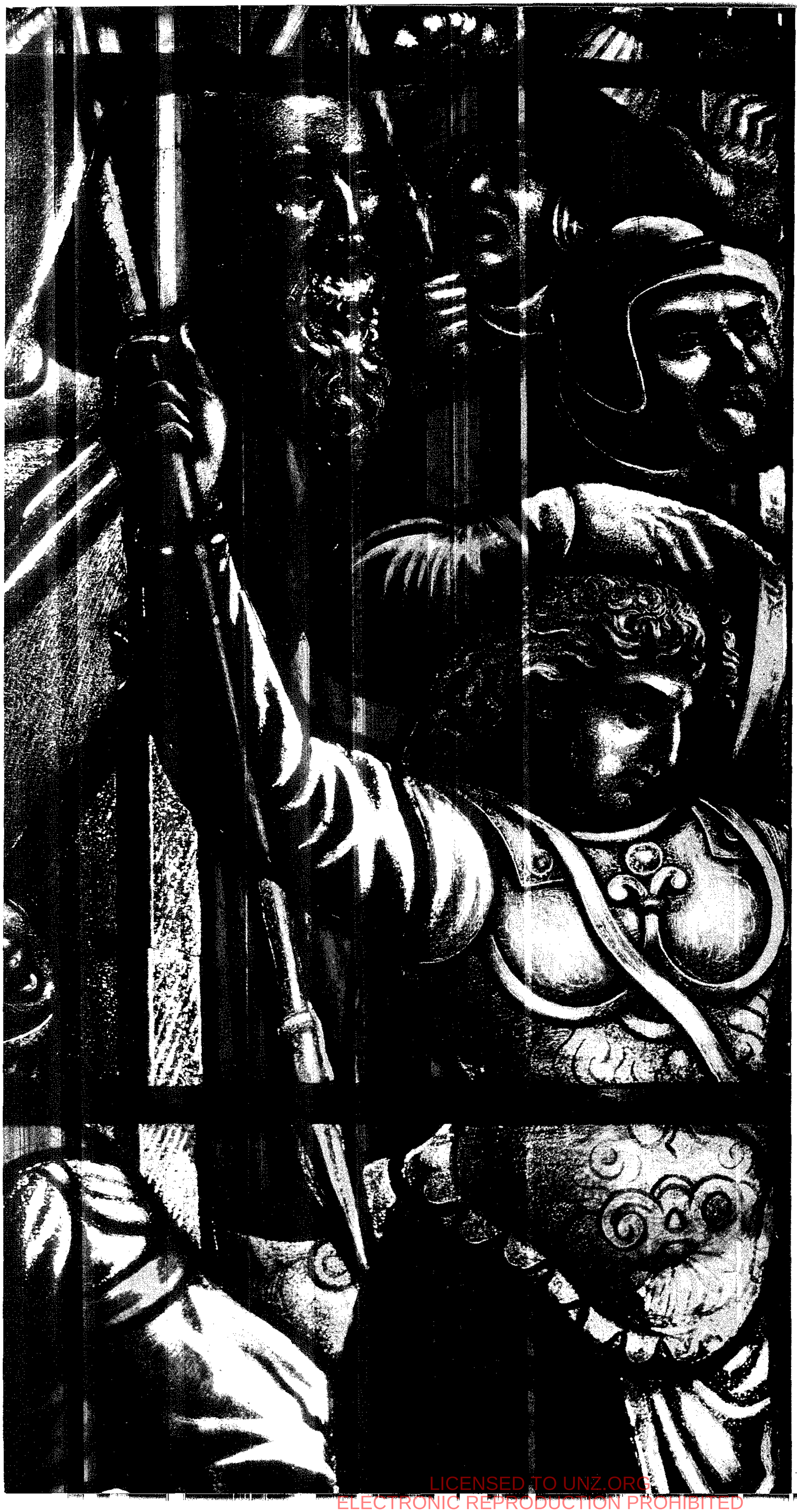


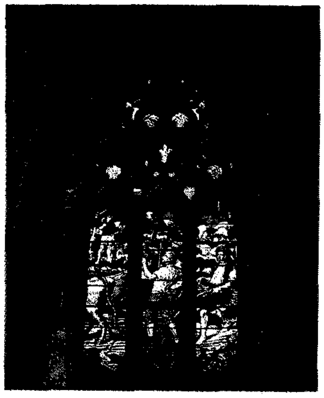
U.S. CUSTOM HOUSE

Plans for the re-use of the old U.S. Custom House, on Bowling Green, have lapped against the sides of its Beaux-Arts bulk for years. Sailing peacefully onward through good times and bad have been the rich ceiling ornament and the paintings by Reginald Marsh. Among his subjects are the great liners that were once the pride of the port of New York and the movie stars who arrived on them in triumph.









ST. ANN AND THE HOLY TRINITY CHURCH

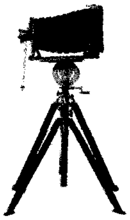
Until 1844, any stained glass used in American churches was imported from abroad. Minard Lafever, the architect of Brooklyn's St. Ann and the Holy Trinity, at the corner of Clinton and Montague Streets, saw no reason an American church shouldn't have American stained glass. And that's what he got. The 60 windows—depicting scenes from the Old Testament and the life of Christ—were manufactured by William Jay and John Bolton in the Italian Renaissance style. They are being restored as part of a comprehensive preservation campaign for the church.

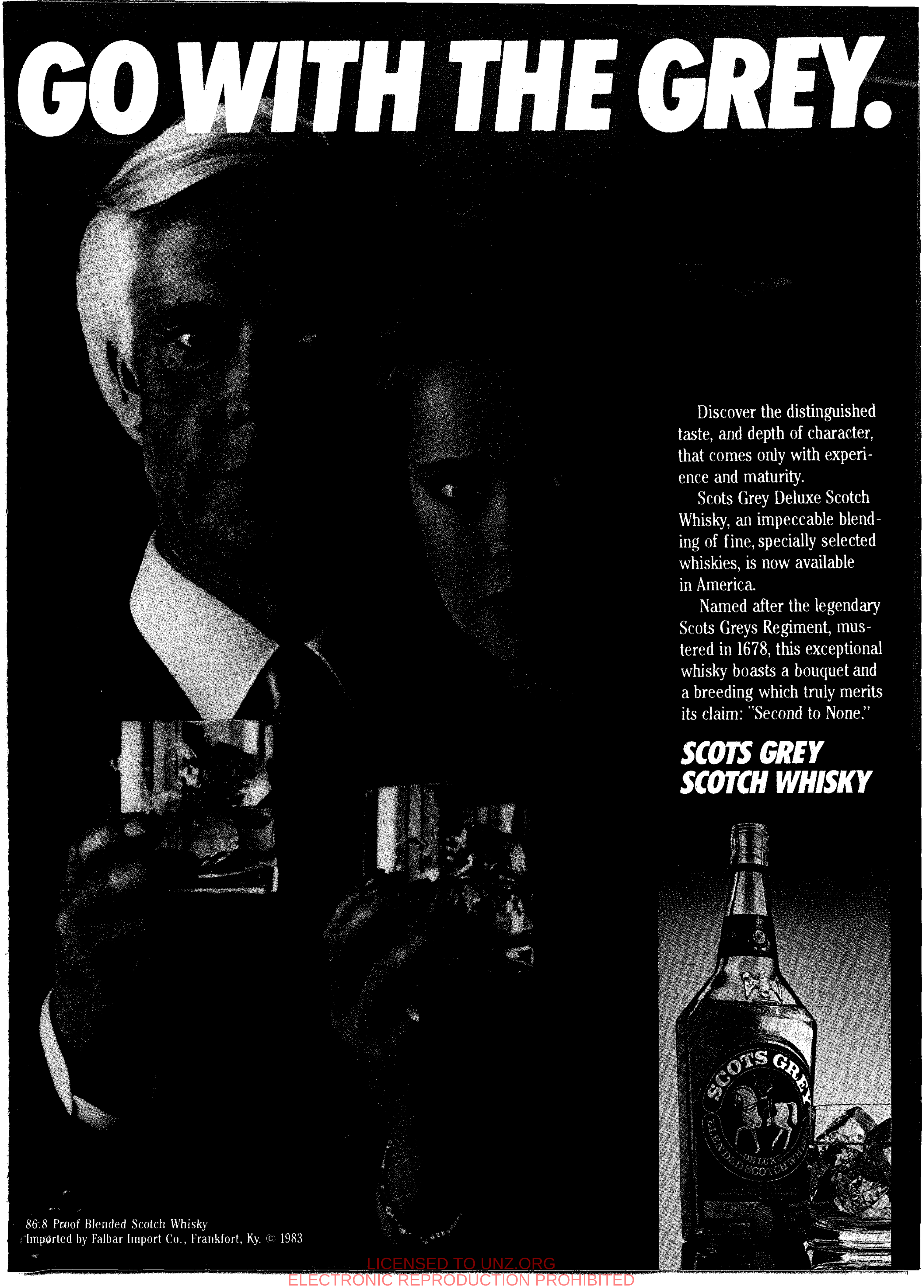
The

Unseen Beauty

Of

New York

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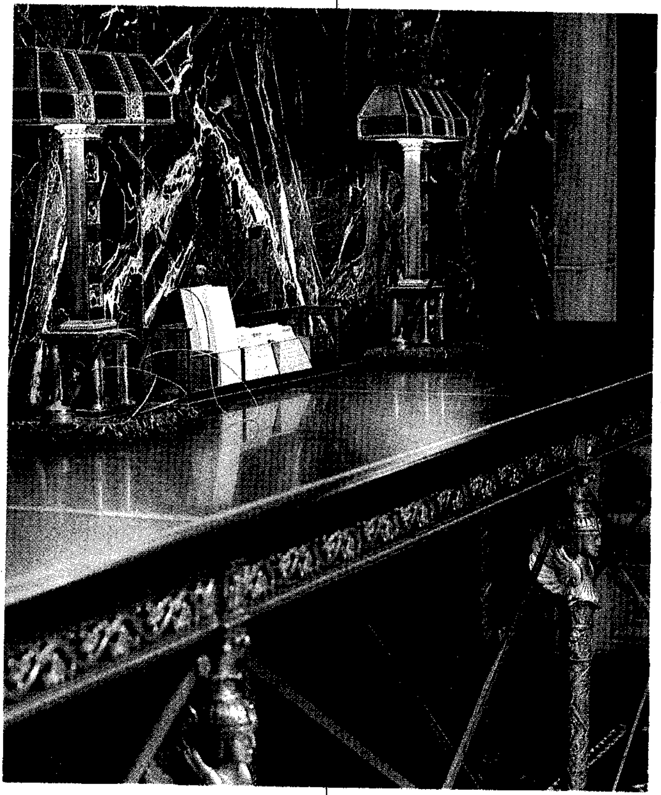
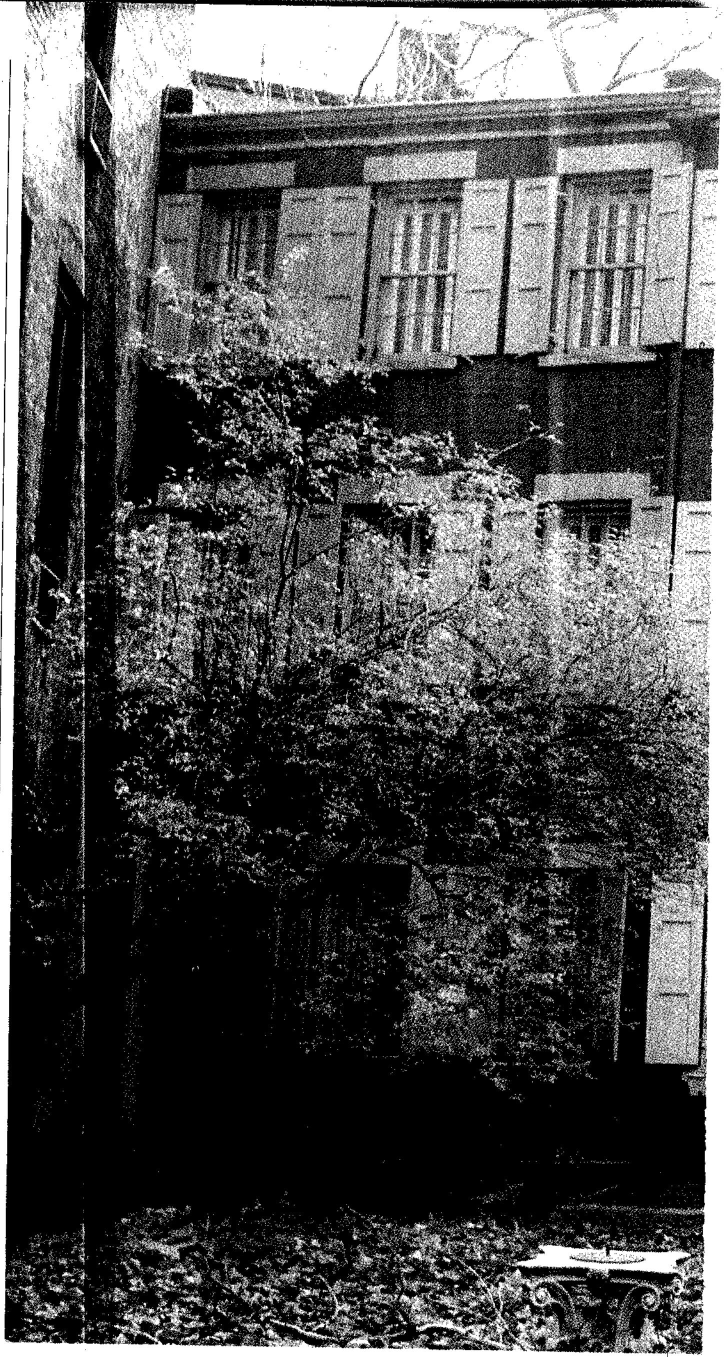
The Unseen Beauty Of New York

BOWERY BANK TABLES

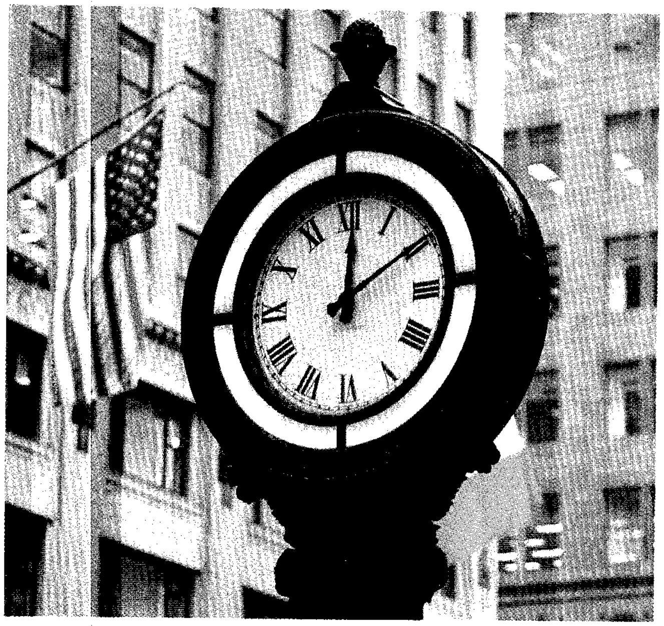
The cavernous main room of the Bowery Savings Bank on 42nd Street is banking the way it ought to be. And if you write a check for less than $100 on one of the ornamented brass tables, you should feel guilty.

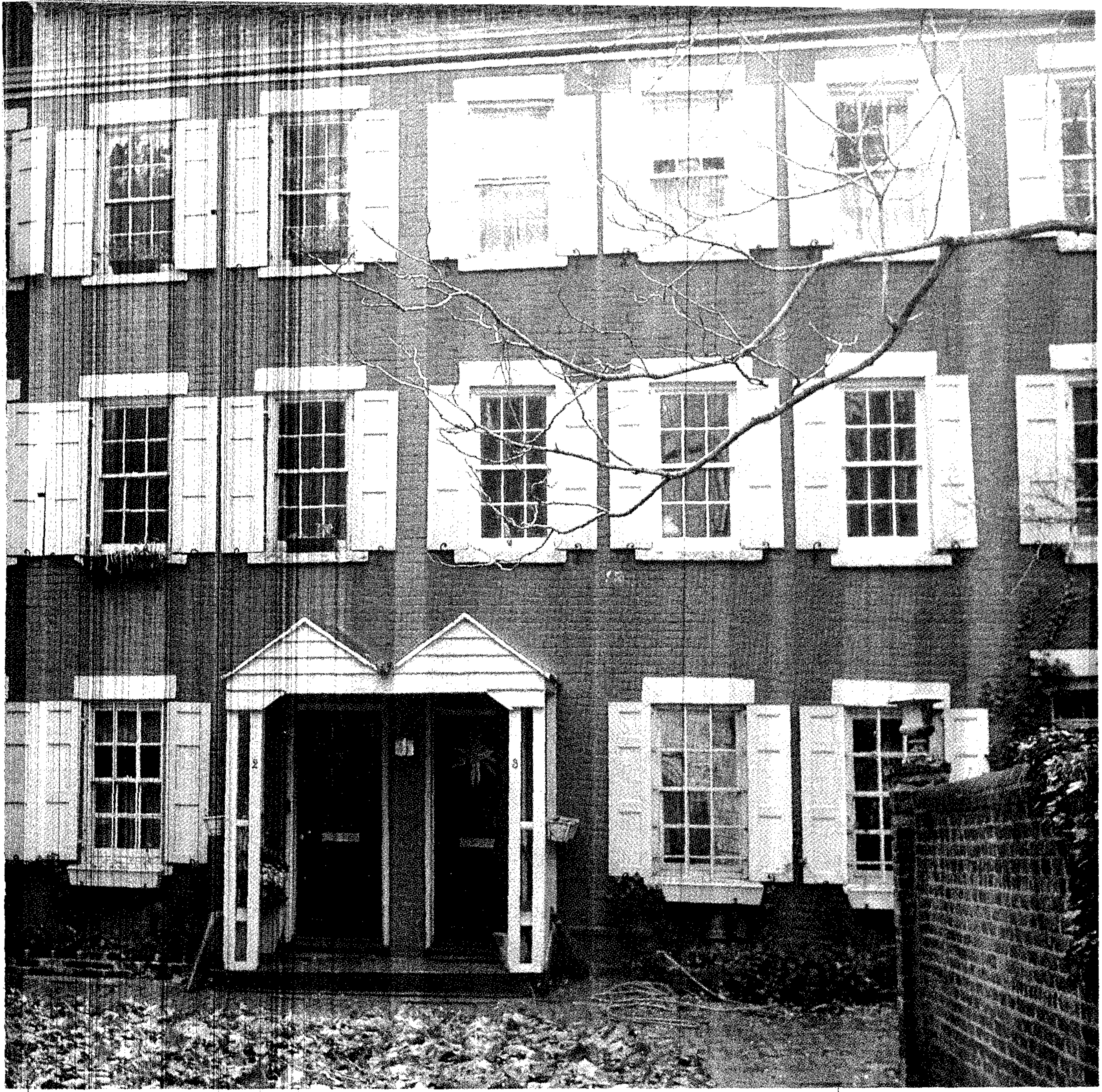




CURBSIDE CLOCK

Standing tall against the advances of the digital age, the cast-iron curbside clock on Fifth Avenue near 44th Street is one of only seven such giant timepieces left over from a city that once had scores. They were introduced in the 1860s as advertising gimmicks, and the survivors are now all designated landmarks.

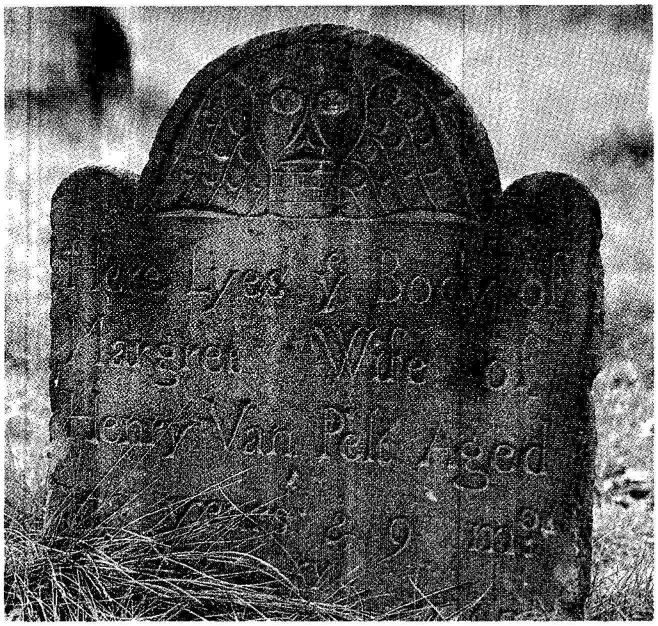




Judith Ronay

GROVE COURT

The cozy cluster of houses in what is now called Grove Court is tucked away between Nos. 10 and 12 on Grove Street. A couple of blocks from frenetic Sheridan Square and just steps from the bustle of Hudson Street, the three-story dwellings were built in 1854 as quarters for local workers, and the row was known as Mixed Ale Alley. It is now a private enclave, but through the black iron gate one can glimpse graceful greenery, old-fashioned lanterns, and three inviting doorways.



PORT RICHMOND GRAVESTONES

The gravestones in the Port Richmond Reformed Church Burial Ground, on Staten Island, go back to the city's very beginnings. The most intriguing of the stones are the Colonial variations on the medieval motif of the death's-head. The earliest examples frequently were accompanied by a pair of crossed bones; later artists, hopeful of an afterlife for those who lay beneath their work, replaced the bones with wings. ▬

Winter's night.
Warm breezes through the palms.
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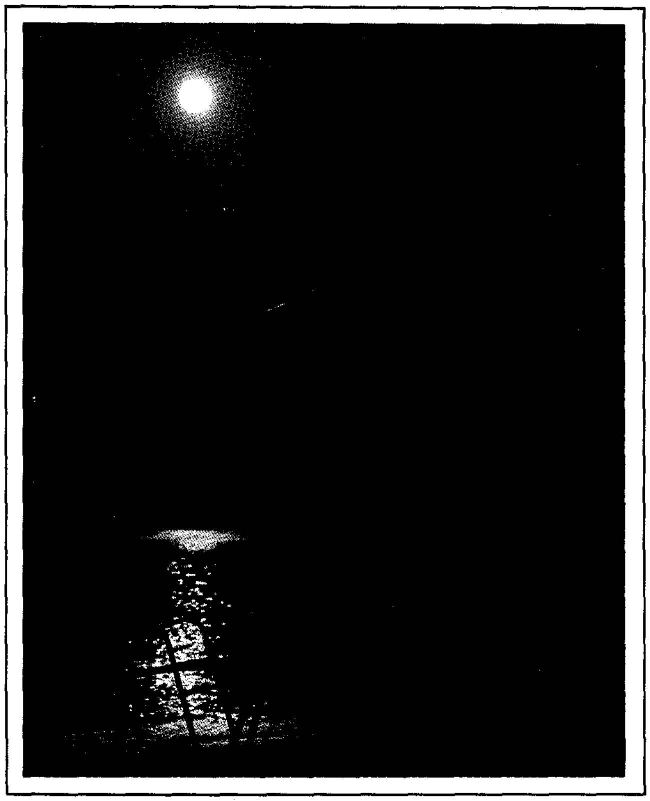
Heaven.



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Quick studies: *The three- to eight-year-olds in Elizabeth Sublette's Suzuki Method class render "Lightly Row."*

Pop Goes the Y

By Katharine Davis Fishman

Culture, Schooling, and Pizzazz on 92nd Street

Whoosh. Boom, boom, boom. Until this year, there was one place in New York at which music lovers might expect to find Handel's *Water Music* accompanied by actual water. That place was the Kaufmann Concert Hall of the 92nd Street Y, the only auditorium in the city built under a swimming pool. At 3:15 of a Sunday afternoon, just as the Y Chamber Symphony was, well, immersed in its opening selection, activity in the pool (which the Y's executive director, Reynold Levy, calls "the world's most disputed turf outside the West Bank") would reach a crescendo. Whenever someone dove in, shock waves would travel down to the bottom of the pool, a steel plate that vibrated like a loudspeaker diaphragm through the struts that hold up the ceiling of the concert hall. In its turn, the ceiling shuddered—*boom, boom, boom*—precisely in phase with the bottom of the pool. It cost the Y $8,500 to install isolation springs in each strut, a tactic sufficient to pacify all but the pickiest ears.

The fastidious eye, however, had better go to Lincoln Center: The 92nd Street Y exalts and exults in eclecticism. It purveys sport, culture, and social services, which explains how one man joined the senior program for solace in his old age, was spotted by the director of the American Jewish Theatre, downstairs, and ended up at age 85 with not only a lady friend but an Equity card. It has a lobby that often evokes the commissary on the M-G-M lot in 1945, swarming with extras fitted out by Wardrobe to illustrate that the Y is also a gym, a nursery school, a poets' platform, a student residence, an arts-and-crafts studio, a music school, a place for singles to meet, a lecture hall, an after-school center for teenagers, an institute for adult education, a day camp, a tour organizer, and a center of Judaic study.

The Y has been some of these things since its founding, in 1874, and even more of them since the thirties, when an adventurous education director named William Kolodney offered New Yorkers the most exciting new names in modern dance (Martha Graham, Doris Humphrey, Charles Weidman), readings by such poets as W. H. Auden, Langston Hughes, and Marianne Moore, and concerts by the Budapest String Quartet. Culture flourished during Kolodney's tenure, which lasted into the fifties, but except for the Poetry Center the Y languished after he left.

In this 1983–84 season, however, the 92nd Street Y is sponsoring 82 concerts

Photographed by Donal Holway.

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and offering 20 more by groups or artists who either co-sponsor concerts or rent the hall; 39 performances of children's theater, independently produced but subsidized by the Y; 99 lectures; 29 poetry readings; two film series; master classes by six luminaries of the concert and Broadway stages; 38 tours in and around New York; eight all-day institutes and two evening panels on Jewish subjects; High Holy Day services and dinners; and a full season by the American Jewish Theatre. The Y now spends just short of $1 million to promote its offerings via some 25 brochures backed up by radio and print ads, many produced in-house by a public-relations staff of eleven.

The Y undertakes all this promotion because nearly four-fifths of its income is earned in the marketplace, a proportion it hopes to maintain. (It takes in the money through admission fees to concerts, lectures, and classes and through membership in the Poetry and Parenting Centers and the health club. There's no overall Y membership fee.) The institution's operating budget, which has tripled in the past six years, now amounts to more than $10 million. It hustles on the fund-raising scene as well: In 1983 the 92nd Street Y received simultaneous $500,000 challenge grants from both the National Endowment for the Arts and the National Endowment for the Humanities, an achievement it believes to be unique. Its principal grants have traditionally come from the Greater New York Fund and the Federation of Jewish Philanthropies.

WITHOUT A DOUBT THE Y is *show-biz* now, though observers differ about when it started to swing. Some date the resurgence to the 1975 renovation of Kaufmann Concert Hall, others to the 1977 arrival of Levy, the supercharged executive director. Perhaps, however, the first spark was lit in 1969, when the Billy Rose Foundation dropped $5,000 in Hadassah Markson's lap.

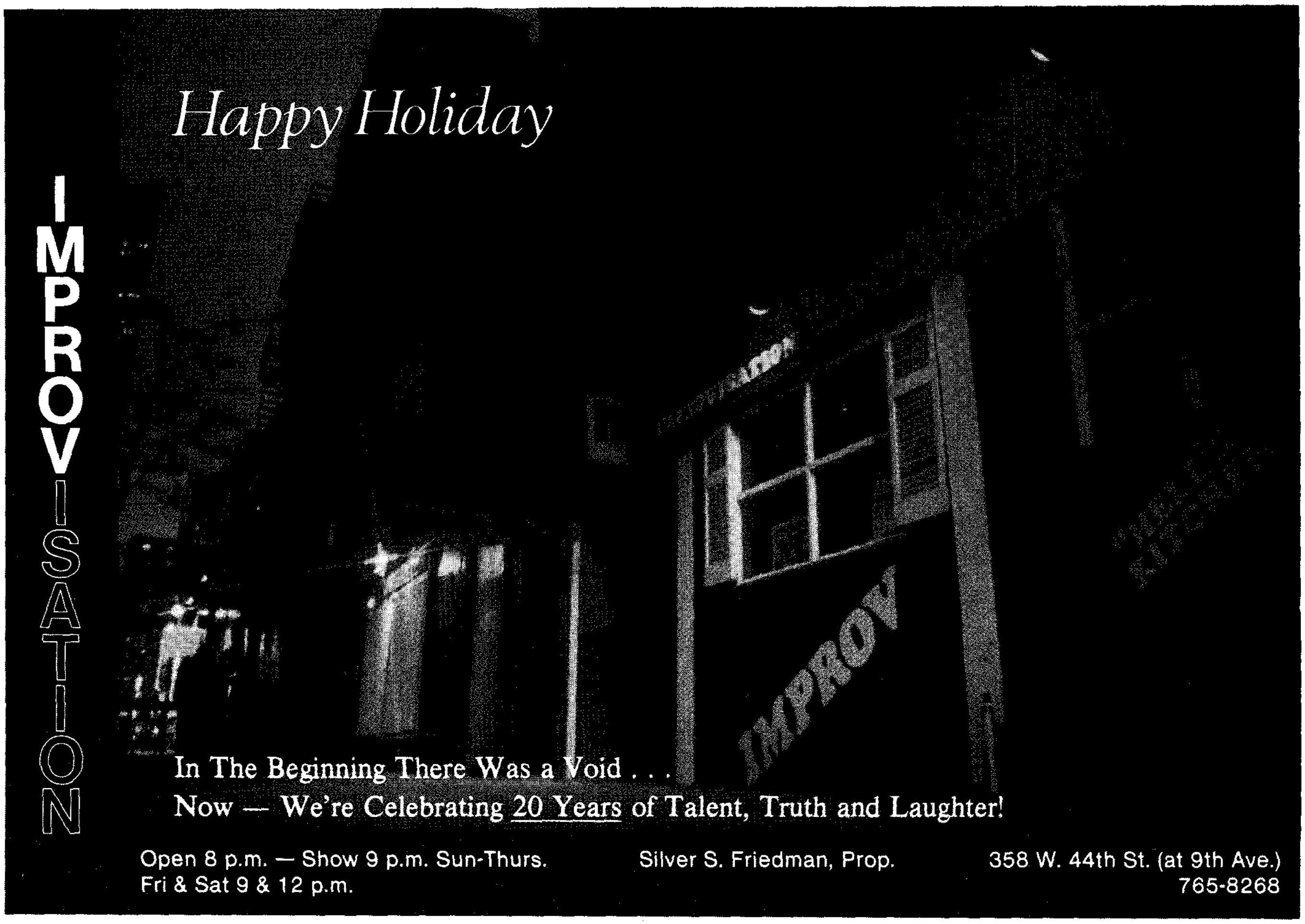
Markson, the director of the Y's music school, which her father founded, had spent her life at the Y, studying, teaching, and finally being asked to run the school; she was (and still is) a nice music teacher who got special joy from hearing a symphony of practice sounds as she got off the elevator on the second floor. In celebration of Billy Rose (who had written the lyrics to "It's Only a Paper Moon"), producer Arthur Cantor asked the Y to start a program on lyrics and lyricists. Markson called in the Broadway conductor Maurice Levine; ultimately "Yip" Harburg, Sheldon Harnick, Johnny Mercer, and Stephen Sondheim each spent a Sunday evening discussing their work. The first night, there were lines around the block;

"...The staff: visionary, bright, tense, humorous..."

within three years Markson had to lay on a Monday-night repeat; soon "Lyrics and Lyricists" was drawing Jackie Onassis and Arthur Schlesinger and Leonard Bernstein. The series, now in its fourteenth year, manages infinite variations on the basic theme. Markson has expanded her musical-theater program, putting on workshops and master classes; much of her time is still spent gathering twelve-year-olds into string quartets, but a part involves swapping jokes with the likes of Arthur Schwartz and tracking down Bob Fosse. Like the institution that nurtured her, Hadassah Markson has become show-biz.

Omus Hirshbein, the Y's director of performing arts, was born show-biz. The son of a noted Yiddish writer with a screenwriting contract, Hirshbein spent his childhood in Hollywood sitting on famous laps. He studied piano at Juilliard, floundered at performing, took a job at Hunter College's Concert Bureau, and then ran it. By the time he got to the Y, in 1973, Hirshbein had a solid list of contacts. "I called in every chip I had," he says. Hirshbein, a reedy, gray-haired man for whom conversation is a form of aerobic exercise that includes eyebrow lifts, table pounding, stage

Play-Doh party: *Spirited toddlers in Nanci Weiss's nursery-school class.*



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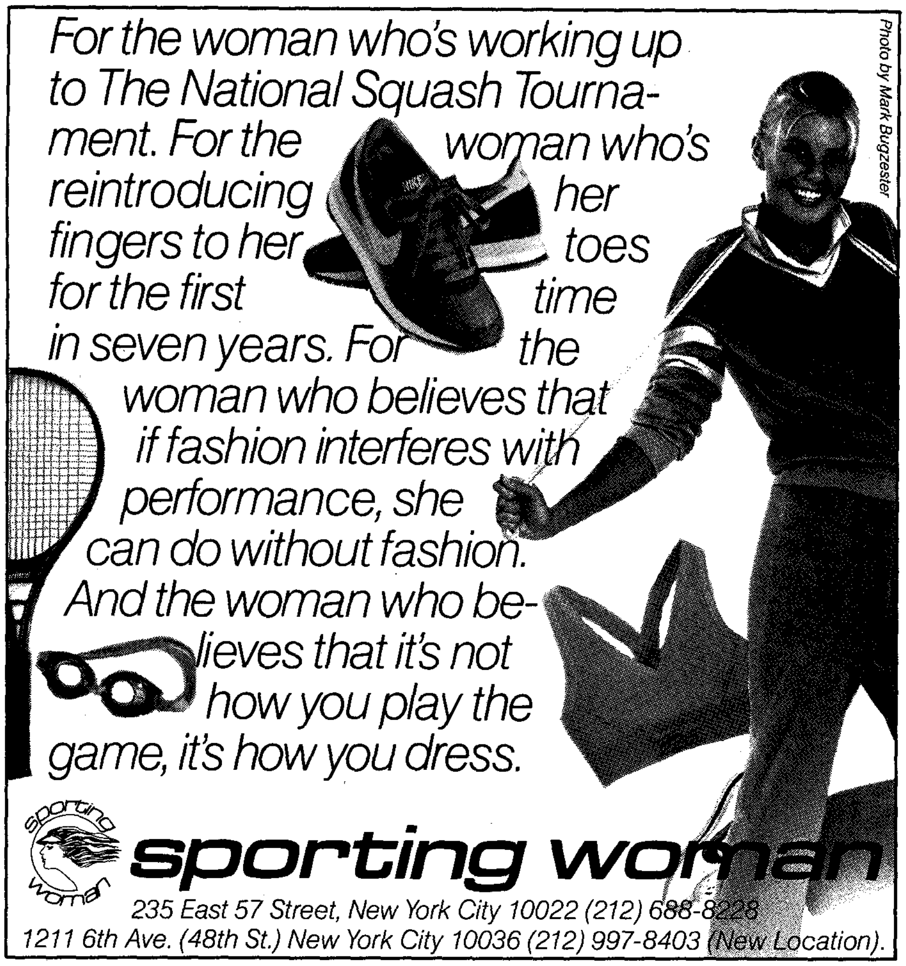
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Photo by Mark Bugzester

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whispers, and jabs with the index finger toward the listener's windpipe, says, "The earliest artists here were all people I felt close enough to to beg them to take a chance and come to this place when there were *black velour curtains* masking the brick. I'm talking about a *theatrical-looking house*. You know what velour does to sound, it *soaks it up!*"

Fortunately, the board of directors was seeking to recapture the stature of the Kolodney era and had already decided to renovate the hall; that, plus Hirshbein's strategy of saturation programming for maximum visibility, put the Y back on the concert map. "You've got to serve a variety of publics," he says. "People who come to solo recitals aren't interested in chamber music. We started a series with Jaime Laredo to do the most cherished works of chamber music, but the mission had to change and the audience didn't like it. Why? Because you can only do the 'Trout' Quintet for so long! The 'Trout' is a trite piece—listen to it. You do 'Verklärte Nacht,' of Schoenberg, which is the most gorgeous, yummy summer-night romantic piece, and 40 people walk out before it's played! *How will they ever know?*"

In 1976, he engaged the conductor Gerard Schwarz to get a few musicians together and play the Brandenburg Concertos, a holiday tradition Hirshbein had started with another group at Hunter. "We did the concerts and went home to bed," he says, "and the reviews were wild. The *Times* and the *Post* said couldn't we do something more with the orchestra. Gerry and I put together a season of five concerts, the board said 'Give it a shot,' and we sold out and were critically acclaimed. Look, dear heart, we are an uptown community center. If we wait for an orchestra of quality to come to us we will grow long beards." Now the Y Chamber Symphony has filled up the available dates in Kaufmann Hall and is starting to do runouts, playing at Lincoln Center and renting the Kennedy Center and Carnegie Hall; it has made three records, and Hirshbein's dreams are not moderate. "The Academy of St. Martin-in-the-Fields must have 200 records," he says.

The Y's 1976–77 brochure listed enough events to suggest a renaissance. But the fireworks display on 92nd Street in the past six years was set off mainly by Reynold Levy, a young Brooklynite with a law degree, a Ph.D., some university teaching experience, and a background in government and nonprofit agencies. Levy aimed to build the Y into an institution of national importance. Like the executive director himself, the staffers he hired were entrepreneurial, visionary, bright, hyperactive, tense, and humorous—"flakes and crazies," he says. "You are looking at the most stable character around. When you give gifted, inspired people a blank check . . . I can-

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not think of a good program we didn't do over the past few years because somebody said, 'We can't afford it.'" The blank check had to come from somewhere: Levy increased efforts to secure funds from government, private, and corporate donors, using some of the money to beef up promotion. And the growth in programming makes it easier to get more grants and contributions.

The result is an institution bursting its boundaries, physically and in terms of programming, pursuing what Levy smilingly calls "manifest destiny" by running classes on the West Side and lectures at schools and synagogues. While the growth has been roughly equal in social services, education, and the performing arts, in style and pace the Y is an institution decidedly altered from what it was six years ago. And, not surprisingly, with the exhilaration have come Sturm und Drang, growing pains, and identity crises. Recently I spent several weeks watching the Y open its 1983–84 season. Here is a sampling of life at 92nd and Lexington:

October 3, 3:30 p.m. IVAN, Robert, Michael, Sean, Jason, Roland, Philip, and their colleagues in "Boys' Chorus" are doing some of the things they like to do, which include balancing on the wheels of the piano, practicing the high jump, leaning out the window, and rooting through Herman Perelshteyn's briefcase for cigarette packs to throw in the wastebasket. "Everybody sits down Robert and I don't want a single sound Michael you know where your place is. We have big serious work to do," says Perelshteyn.

Another thing these eight- to eleven-year-olds apparently like to do is sing. Perelshteyn plays a chord: "Major or minor? Hum it from top down." A beautiful sound comes out. The boys enunciate do-res with the diction of professionals and no embarrassment. In between exercises, one boy thinks it is time to inspect his chewing gum, which is bright green and can be molded into interesting shapes. When the chorus sings together, it gives out a strong, clear *Cantate Domino,* in confident Latin.

Perelshteyn, who is aquiline of feature and gesture, conducted boys' choruses for twenty years in Lithuania. "About three years ago this wild Russian came banging on my door," says Hadassah Markson. "He kept bothering me, so I had to let him in. He said, 'I want to start a boys' chorus in a Jewish place. I'll have 40 children in here in two months,' and by September they were here. These little boys create havoc, but they've sung Mahler's Eighth Symphony in Avery Fisher Hall." Perelshteyn found them by walking into neighborhood schools and auditioning. "The only thing a child sings is a little triad, la-la-la, and I can

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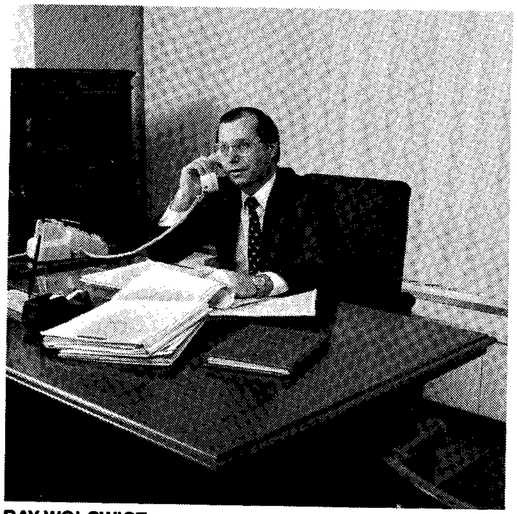

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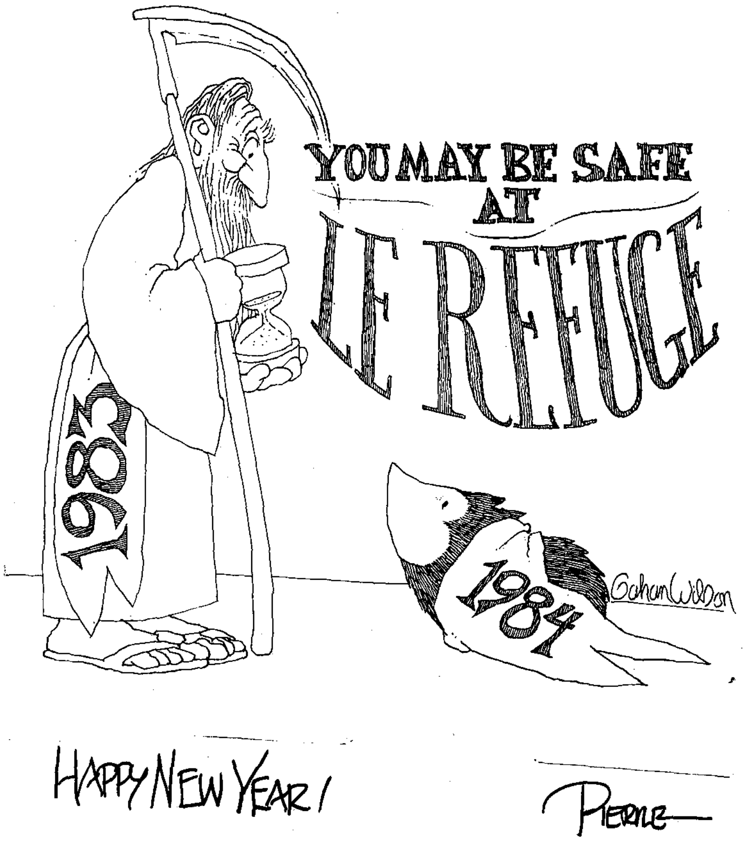

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immediately tell whether he's gifted. At this age if you try a mixed group the boys drop out, so either you make a boys' chorus or a girls'."

7:55 p.m. Kaufmann Concert Hall is a sea of grizzled hair, hand-knitted sweaters, tweed jackets, chino pants, running shoes. It is Monday, Poetry Center night, after a harrowing week for its director, Shelley Mason. Last week, James Baldwin was to read; the Wednesday before, Mason was notified that Baldwin had had a heart attack and must postpone. Thursday and Friday the Y would be closed for the Jewish holidays, so Mason, her assistant, and another staffer made 1,100 calls to members and backers to tell them not to come. These courtesies are important, Mason feels, and the calls give her feedback.

In the past four years, the Poetry Center has gone from 250 members to 1,000. Mason thinks the increase came from careful balancing of the program to include big-name writers like Baldwin and Oriana Fallaci, lesser-known poets, and foreign poets, who may appear with their translators. Since writers are chosen for their work, not their reading skills, there's always suspense: Everyone remembers, for example, the time Tillie Olsen sauntered in twenty minutes late, started on page one of her thick novel, and just continued till a nervous Mason had to pull her off the stage at 11:30.

Tonight, the readers are James Merrill—for the ninth time—and Mona Van Duyn. J. D. McClatchy, the Y's writer-in-residence, gives each the sort of lengthy, reverent introduction for which any writer might cross the Atlantic on a balsa raft. The poets are well matched, Van Duyn warmhearted and funny, Merrill cool, witty, and elegant. Afterward, there's wine for audience and poets. The center orders a writer's books wholesale and sells them to members who approach the writer, also reverently, for an autograph. For tonight, Van Duyn's publisher has scrounged up one copy of her book, and it sells like a hotcake. Nearly 600 have come this evening; for a pure poetry reading, that's a good house. Back in her office, Mason has a book every writer signs before reading. The most arresting signature: "No one buys us! Anne Sexton 1964."

October 4, 10 a.m. A YOUNG red-haired man, fully clad, half-kneels on a low platform, so positioned that if he had a discus he might possibly throw it. This is "Life Drawing for Senior Adults," and Curtis Spencer, one of the artists, says it's no picnic. For 28 years, Spencer was head of the foreign-translation department at Bankers Trust; now he paints, sketches, sculpts, and does ceramics, all at the Y. The instructor, Selma Lande, is a contemporary. She is looking at Alice Wachtel

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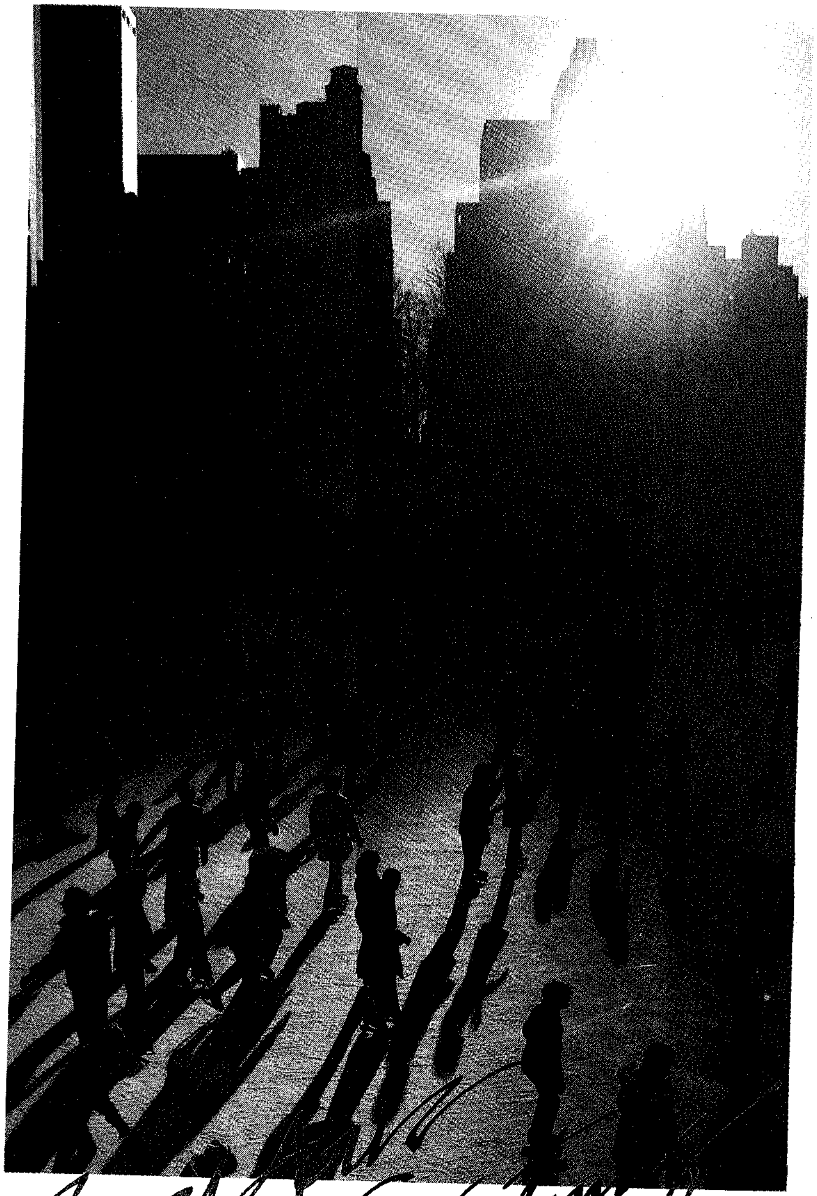


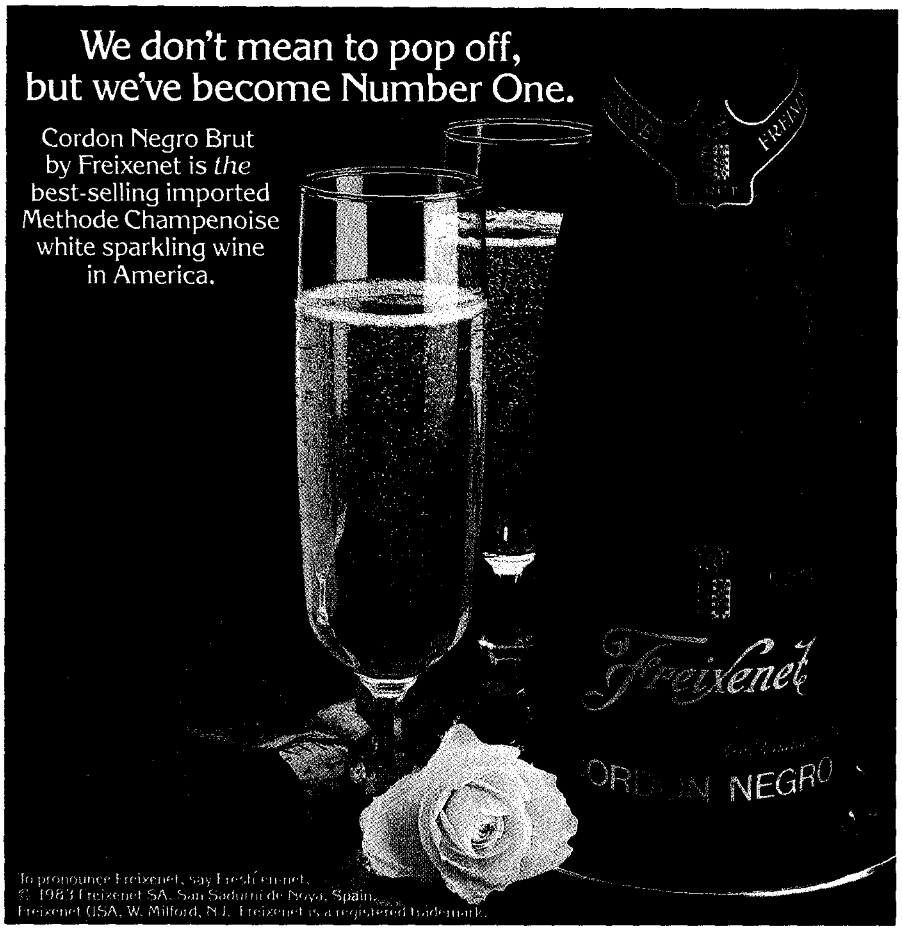
Give New York for Christmas

Lawner's crude sketch and says, "Now look, honey, you've got three values; this is darker than this, right? The body is your focal point, so you accent it." Deborah Elkins, who tried other senior centers but felt uncomfortable because "the people just sat with their hands folded and waited for the meal to begin," says that "at one time there was someone teaching drawing here who said everything everyone did was just fine. Selma doesn't take that; she wants you to learn." Lande says, "Young people treat seniors as though they were institutionalized. This caliber of seniors is capable of something. If they've just come to piddle, I don't go near them."

October 5, 10:30 a.m. IN A back room off the library, eighteen mothers and a few babies are gathered for a seminar, "Being a Mother," run by the Y's Parenting Center. The group leader, Fretta Reitzes, is pregnant. The lecturer, Helen Levine, a clinical psychologist from Mount Sinai, is in her thirties. She ticks off various sources of tension for new mothers and gives sensible suggestions for coping with them. She seems to exude comfort; it is interesting that reassurance now seems better dispensed by a snappy-looking woman in a dress-for-success suit than by a gray-haired man in a white coat. Later on, Reitzes says, "We've seen a shift in the kind of classes parents are interested in. Discussion/support groups aren't nearly so much in demand. These women have had careers; they are used to researching a subject. They want information."

The Parenting Center is five years old. It offers playgroups, an information center, and a network to match families with home day-care providers. "I never realized the depth of that need," says Helaine Geismar, who heads all the Y's social-service programs. "You have two-parent working families in small apartments; they can't have live-in help, and someone to come in every day is prohibitive." The first Parenting Center activity was a playgroup for mothers and children: "I knew everybody in Manhattan sat on a park bench, and come the winter months there was no place to go, so I said, 'Let's have "Park Bench at the Y."' You gotta know your population, and you gotta have vision."

12:30 p.m. Richard Robbins, who runs the box office, is trying to reach Carnegie Hall to coordinate policies for the Y Chamber Symphony concerts there in March. He wants to know, for example, what Carnegie does when a subscriber loses a ticket. Robbins, who is 40 and wears long hair and chunky Navaho jewelry, likes to give solo male and female concert subscribers adjoining seats, although he has no way of knowing whether one is 80 and the other 20. "A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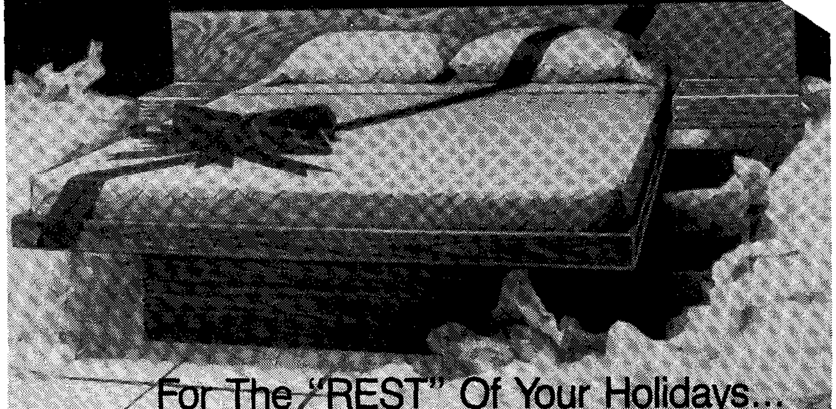

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"…The Jewish-outreach program is for 'seekers'…"

minute before curtain I close my window and walk up the aisles to see what I've done," he says.

12:50 p.m. A violinist has canceled his March concert, and Hirshbein is off to Los Angeles. "It happens I know of a young woman who could play the concert," he says, shifting into the stage whisper. "Years ago at Hunter, when Leon Fleisher's hand went bad, we replaced him with a young pianist making a debut. *That pianist's name was Daniel Barenboim!* Well, back in July, the 23-year-old winner of the Tchaikovsky Competition defected. She's playing in Pasadena—she could be the biggest find of the year! It would be her New York debut! First I've got to hear her myself. *I don't trust anybody.*"

October 7, 10 a.m. PEOPLE who have lost their way often ask directions of Lavey Derby, a bearded, casually dressed young man who sits right near the elevator in a tiny cubicle on the mezzanine of the Y's older wing, the 92nd Street Building. The location of Derby's office has metaphorical significance: A rabbi and director of the Jewish Omnibus Program, he

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has one of the most unusual missions in Jewish life. When the board of directors decided to enhance Jewish adult programming, the staff learned that over half the students in its new classes were unaffiliated with temples or synagogues. Connect, the outreach program Derby runs, includes holiday dinners, workshops, classes, and retreats for families who "are for one reason or another alienated from the establishment Jewish community or just uneducated, who need something out of their Jewishness and have no place to go. A Jew in a synagogue might be embarrassed to ask a simple question. Synagogues don't often deal with Jews who say, 'I'm an atheist, now do something for me.' They don't need a belief in God for some kind of participation in Jewish life."

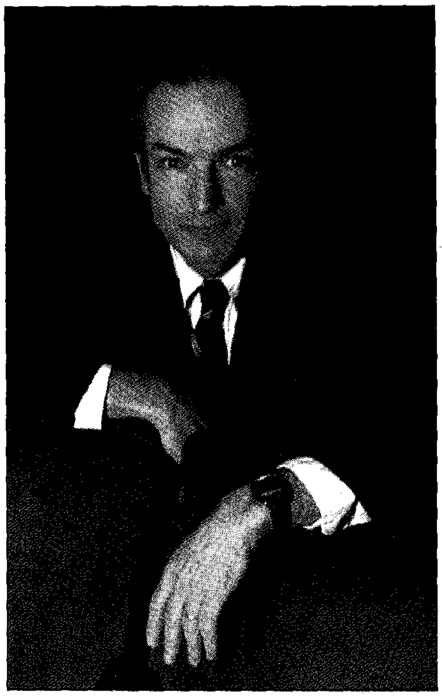
Derby, whose forebears have for six generations included rabbis, is wrestling with problems of mixed marriages and other tensions his colleagues rarely see. Connect's constituency seems to fall into two categories: young parents who rediscover religion when their children are born, and "seekers, who may have tried different kinds of therapies, meditation, est, and are now going back to what they rebelled against." Even if these people never join synagogues, Derby feels they have gained from exploring their Jewishness. If it is true, he says, that at least 60 percent of the Jewish community is unaffiliated, someone had to start dealing with them.

The idea for Connect came from Dr. John Ruskay, who arrived in 1979 to head the program. Ruskay, a short, dark-haired man who looks as if he had barely achieved bar mitzvah, is actually 37 and has a Ph.D. in Middle East politics. He has been shoulder-deep in Jewish activities all his adult life but is obviously surprised by the response to the new programs. "When I came we had the lecture series by Elie Wiesel, now in its seventeenth year, and one other," he says. "There were no processes that allowed people to build community, so we just exploded the program. We've had Jewish film festivals which run for five days and which 8,300 people come to see. We have a community study program in which three rabbis teach each other a text on the stage of Kaufmann Concert Hall. Last year, as an experiment, we offered all-day Jewish institutes with a master teacher for $50, and they sold out."

Ruskay's turf includes the entire education program, both Jewish and general: He holds sway over the Y's well-known nursery school and kindergarten, its library and archives, its lectures, and its classes for adults and children in dance, art, and crafts.

More than 3,000 New York children have graduated from the nursery school and kindergarten since their founding in 1938. In recent years, the school has drawn increasingly on other Y facilities, giving the children—who may start school shortly after their second birthday—the benefits of the library, the gym, and the art and dance departments. Classes are notably small—the toddler groups have three teachers and a coordinator for every thirteen children.

Ruskay's department is the institution's costliest. "One thing that distinguishes us," he says, "is that we're not a credit-oriented place. People come for pleasure, enhancement, growth. Most adult continuing education is technical and career training. A frequent call we get is for a course in typing, and we could make a fortune at it, but we've decided it's not what we want to do."



Culture czar: *Omus Hirshbein.*

October 9, 7:30 p.m. THREE hundred and fifty warm, caring, giving, sensitive, cosmopolitan, cultured, sincere, sensual, intelligent human beings who have a wide range of interests and would love to meet that special Jewish person for good times, conversation, romance, and possible marriage are squished into Buttenwieser Hall, the nadir of Y facilities, used when the staff has estimated a smaller crowd for an event and Kaufmann is otherwise engaged. Tonight's talk, by Dave Marash, kicks off a series of Sunday-night lectures that are part of Group Services' Singles Program. These lectures, in contrast with various series put on by Ruskay, are self-contained, presenting attractive speakers on subjects both light and heavy: If you want to hear George Plimpton or Alan Dershowitz at the Y, for example, you must go to a singles lecture. After the lecture there's coffee and cake, and, as Group Services direc-

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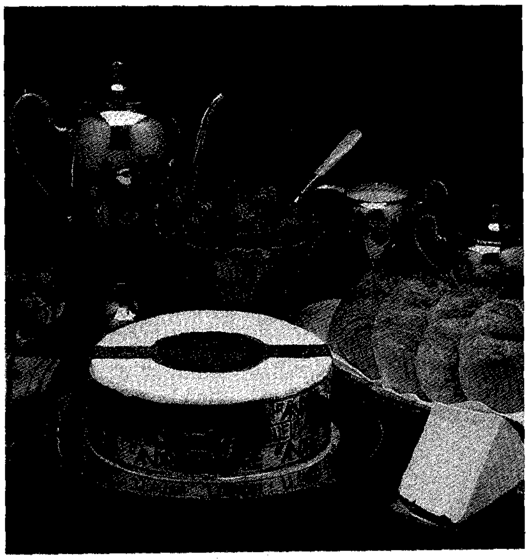

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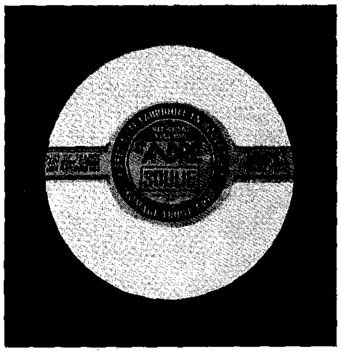

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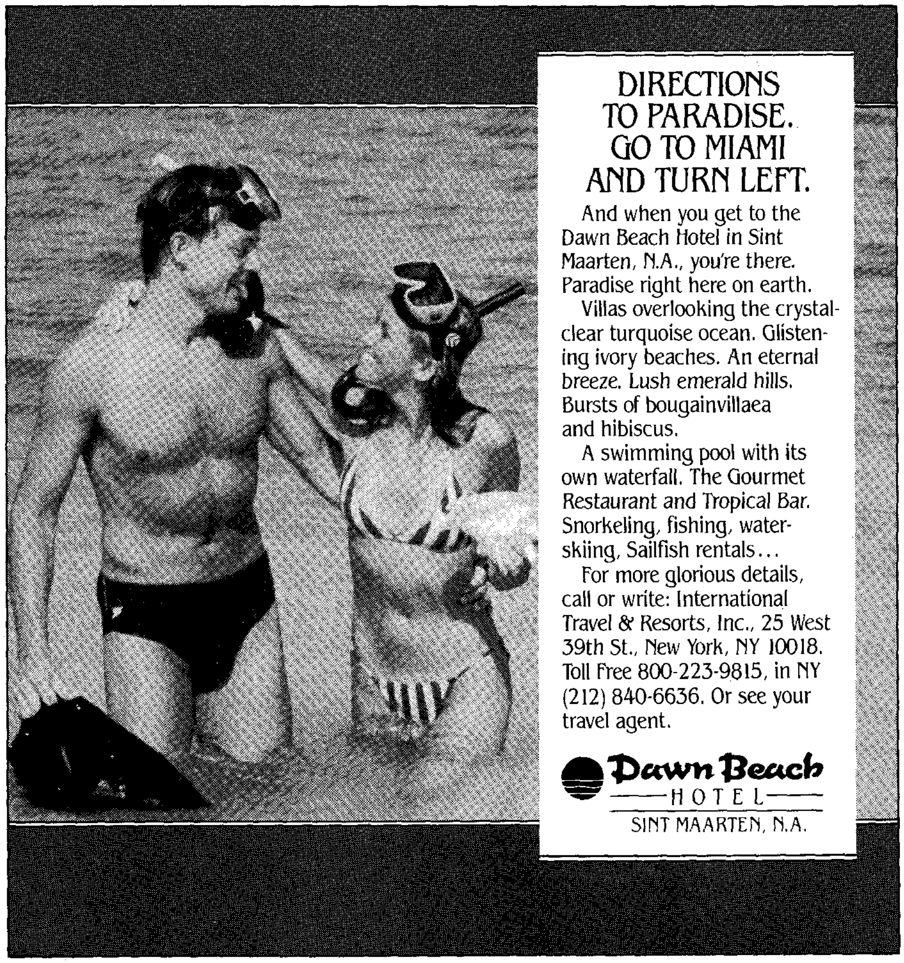
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tor Helaine Geismar puts it, "that's where it happens." Buttenwieser, however, is not a romantic place: While it features wrought-iron chandeliers, beamed ceilings, and casement windows, the effect is less old-world charm than plain dinginess.

Everyone in the room, it seems, has come to hear Dave Marash, but they don't rule out they could meet someone, too. One man a woman might meet is 50-year-old Marvin D. Resnick, who's not committed to lifelong bachelorhood but can accept it. At these functions, he says, the odds against hitting it off with somebody for a lasting relationship are pretty high. On the other hand, "I rate this better than a bar—you don't have to buy drinks or be overcome by smoke or crushed to death."

Marash's talk is lively; the reception, however, is hot, overcrowded, noisy. But people are meeting one another, and maybe Geismar's "it" is happening.

October 11, 1:15 p.m. STEPHAnie's hands are sort of purplish; Shira's are yellow and blue. Jonathan and Joshua have blue hands that match Joshua's face. The children, whose age is three fingers, have spent the past quarter-hour experiencing color and are about to experience shape. The teacher, Debbie Chodoff, is passing out small colored circles for each child to paste on his finger painting. Then she makes a circle large enough for everyone to sit on at snack time, which recreates Manet's *Déjeuner Dans l'Atelier* with juice and crackers. Later, they discover a circle is also something you dance around in. The class is called "Red, Yellow, Blue and Glue"; it aims, Chodoff says, "to keep alive the spirit of creativity, which is often squelched in children."

7:45 p.m. It is three-piece-blue-suit-and-attaché-case night in Kaufmann Concert Hall: Zbigniew Brzezinski is beginning Ruskay's series of foreign-policy lectures. Backstage, in the small greenroom, he chats with Ruskay and Stephen L. Osterweis, president of the Y's board of directors, a retired chief executive of Associated Merchandising Corporation, who is tall and patrician in manner. The Y people try to convey to their speaker, who knows little about the institution, how hip and savvy they and their audiences are. Ruskay asks Brzezinski's opinions of possible moderators for a series he's planning, and drops a name or two. Brzezinski is flipping through this year's Y mailer. "Very good program you have," he says. "The high point is the class in kosher Japanese cooking. Can tempura be kosher? What makes things kosher?" Osterweis tries to explain but appears on shaky ground, both with *kashruth* and tempura. Audience questions will be written and given

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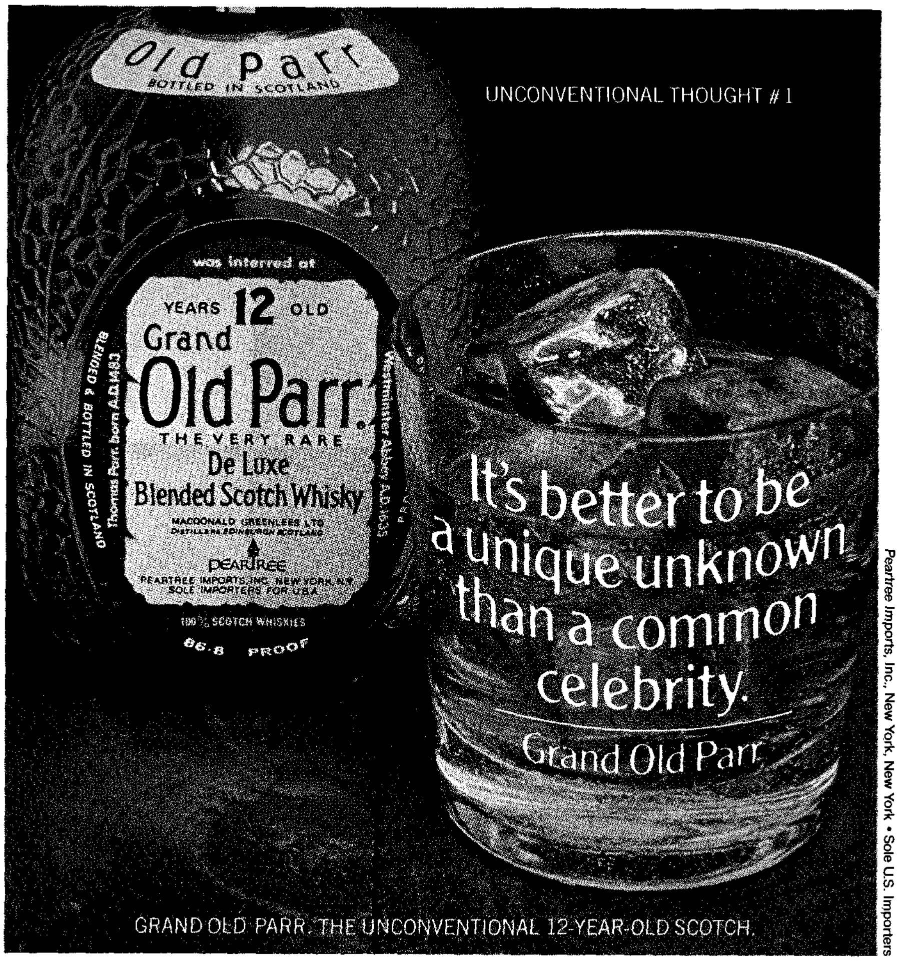
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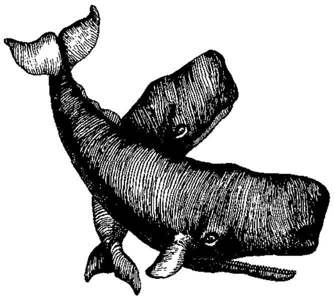

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to Osterweis to read. "Don't eliminate hostile questions," Brzezinski tells Osterweis. "I like hostile questions."

The hall, the balcony, and standing room are filled; nearly 1,000 people will hear Brzezinski. The talk is a notably comprehensive analysis of current problems in foreign policy. The question period is long, and Brzezinski is warmly applauded. "If people don't stop clapping," he says, "I'll do an encore speech of 50 minutes."

October 20, 3:30 p.m. RACHEL is scratching the table as Tom reads. He reads in a high, dramatic voice: "Pandora was modeled by Hephaestus in the likeness of Aph-ro-dit-e. Into the mind of this beautiful creature Zeus put insa-table . . ." "Insatiable," says the teacher, Elaine Kanas. "Do you know what 'insatiable' means? Never-ending, like Rachel, you, and I have insatiable appetites for cookies." Rachel is pulling her lip. This is a theater class for kids with learning disabilities: Tom and Rachel (not their real names) are eleven years old.

Renaissance man: *Reynold Levy.*

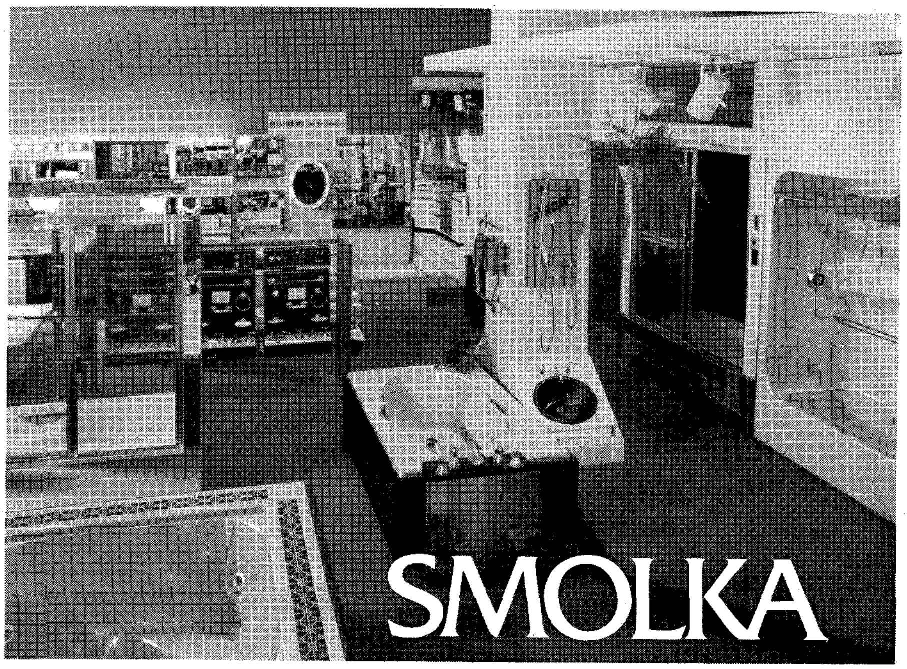
Both children are intelligent and winsome and utterly exhausting. Their problems may be emotional or neurological. "Tom last year would never have been able to work this long in sustained improvisation," Kanas says later. "He would have thrown things across the room. Rachel has trouble focusing, concentrating, and following directions. They do poorly in group situations. Drama gives them a chance to express things. It's not like painting a picture—they really have to work with each other." Kanas, a young woman with a long black ponytail, has directed Off Broadway plays. "I want them to learn what good drama is also," she says, "to be able to polish and carry it through."

6 p.m. There is one electric-pink leotard worn with matching tights and stalactite earrings, and there are T-shirts that say, FIORUCCI, IT DON'T MEAN A THING IF IT AIN'T GOT THAT SWING and I WAS AT ABEL'S BAR MITZVAH. Otherwise, the Y's health club is a relatively restrained place, even in the evening, when the single folk come out. There are about 25 people in the swimming pool. Basketball, the running track, and racquetball are in full swing, with Ping-Pong by the elevator. Paul Wasserman, a 28-year-old C.P.A., has been coming three or four times a week for the past three years for "a bit of basketball and a bit of friendship." Wasserman used to belong to the New York Health & Racquet Club but "got sick of seeing people in sweatpants and fur coats, everybody trying not to break a sweat when they exercise." On the other hand, David Shapiro, 26 and manager of a Red Cross shelter, is back for the first time since childhood, when he and his father used to work out together. In the old days "it was really cheap; now it's more expensive and exclusive."

As a singles scene, a gym offers mixed blessings, says Gail Klein, who comes to the Y when she can for racquetball, sauna, and steam. "When I first joined, I dated somebody I met here," she says, "but when it's over it can be very unpleasant. You want to work out, you see the new girlfriend here, it's unsettling."

With all the lore about Kolodney's cultural programs in the thirties, one feels Y tradition most keenly around the health club, a kingdom within a kingdom whose appeal is timeless. Perched on a stool outside the head office, flanked by a bin of basketballs and clipboard in lap, sits Emil Schwab, the gravel-voiced, white-mustached master of court scheduling, who first set foot on these premises 53 years ago. A retired commercial artist, Schwab played handball when the Y's teams were famous. "We had the finest players in the country here," he says, "and we used to travel. We had no racquetball and no women. When we went in the pool it was strictly naked—they didn't annoy us. Now I got two bad knees, honey. I can't do any more exercise. I just teach and take care of the signing up."

What's lost in *Gemütlichkeit* is gained in breadth: The Y has programs for "Tumbling Tots," teenagers, pregnant women, people with back trouble, post-mastectomy patients, people with heart trouble, and senior adults; at 11:30 in the morning F.B.I. men and local shrinks let out their aggressions in congenial basketball and racquetball; there are Universal and Nautilus rooms, and yoga, calisthenics, Slimnastics, and karate classes. There's more ethnic mixture here than in the social-services programs.



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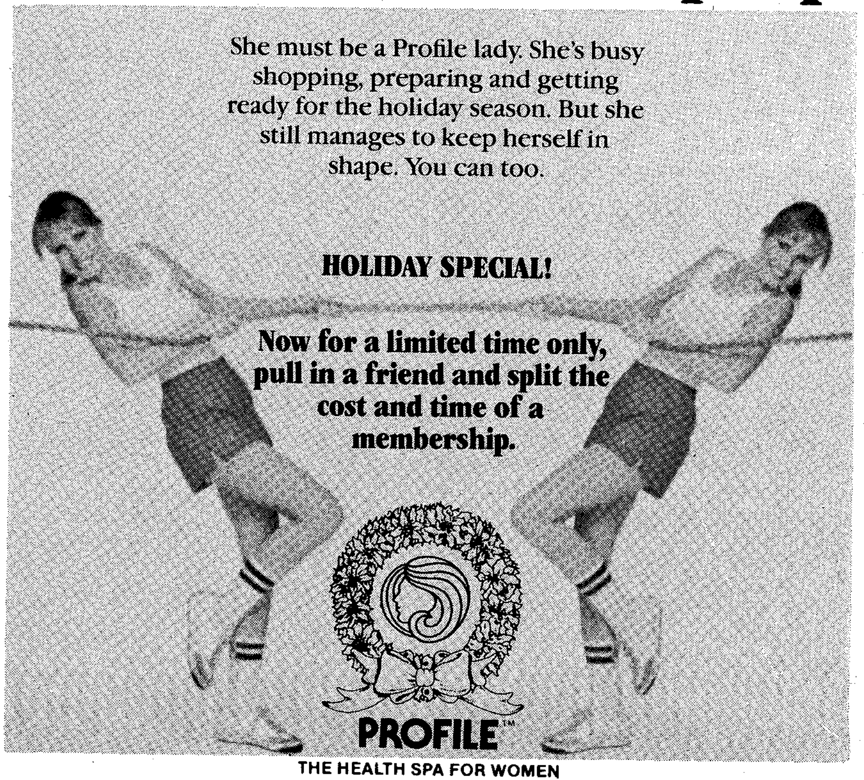

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THE Y'S TRADITIONS ARE precious to most of its community; the task of keeping the flame falls with particular weight on the shoulders of its board of directors. Marching in phalanx down seven inches of stationery beneath the Y's bright-blue logo are the names of 58 virtuous men and women whose price is, so to speak, above rubies.

The Y's board is unusual in both its size and its dedication. Many directors came on in their twenties, and most assume they will be carried off. Some are no longer active. "If the building were falling down," says one director, "half of us would hold it up." The board's detail work is done by a slew of committees. Directors get onto those that jibe with their interests and professional skills.

Levy's major predecessor had held the job for two decades until, a director says, "it became apparent that the Y was going down financially and in other ways. This institution was no longer a major cultural force in the city. We hired another man who lasted barely two years."

The board necessarily moved in to fill the vacuum, raising money, booking lectures, handling publicity. Mrs. Julius H. Jacobson II, a committee chairman, agreed to serve full-time as operating vice-president during the search for an executive director. When Levy came aboard, Mrs. Jacobson stayed at the Y and a year later was elected president.

Y directors apply the same adjectives to Joan Jacobson—"effective, creative, smart, driven"—that they confer on Reynold Levy. While one director sums up their partnership as "two brides in the same bed," he also says it "was good for the institution—great things happened." Both brides still pay a tight-lipped tribute to each other's skills.

Levy had been charged with streamlining the Y's management and during Jacobson's regime had set about doing so, properly hiring professionals to perform those functions that volunteers had generously taken on. The volunteer serves through a combination of noblesse oblige and ego massage; professionals hope through building the institution to burnish their résumés as well. A natural tension exists, and the problem of balancing the relationship between board and staff, classic in nonprofit organizations, was exacerbated because directors had been overinvolved in managing the Y.

As Jacobson's term ended, she came to feel that professionalization was going too far, that board members were being denied the hands-on participation needed to monitor operations properly. The Y was getting awesomely large, and costs had moved into an unfamiliar and uncomfortable realm.

For both staff members and out-of-power directors, legitimate questions began to marinate in intrigue and suspicion. As an institution grows, management procedures require review, auditors and consultants appear, intimacy wanes. The Y had been just a community center that loved culture; now it was becoming a small Lincoln Center with masses of slick promotion. Jacobson and some of her supporters believed money should be used to hold down prices, not to expand the more glamorous operations. They felt the institution was losing its eleemosynary character and becoming too upscale.

Last summer, Jacobson resigned, claiming that "responsibility for policy as well as operations has passed from the board to the staff." At a long, emotional meeting, she discussed her resignation. Her supporters voiced either concern about the direction of the Y or personal pique at Levy's style, while other directors defended Levy and his policies. Many were surprised at the intensity of the debate.

The increase in palace intrigue had kept pace with growth in budget and programs. Even so, when I sampled the Y's product a month after the blowout I found it pervasively first-rate. Few of the many consumers I spoke to complained that the institution had "lost compassion" or "become big business."

IT WOULD BE DIFFICULT TO PERFORM an objective social audit on the 92nd Street Y. It serves a middle-class community, scarcely immune to the tears of life. If prices rise too high, subscribers will drop out; meanwhile, who can say whether retired schoolteachers, young parents, learning-disabled kids, or lonely, unaffiliated Jews deserve more charitable support, or whether obscure poets, lieder singers, or amateur potters most need creative nurturing? Fortunately, each has representation on the Y's board, so a form of checks and balances exists. Beyond that, since there are no absolutes, the Y ought to follow the interests of a talented staff—as it did in the Kolodney era.

Occasionally that staff may try to paste on one spangle too many. Questions of expansion will be increasingly important in the next few years, and while a committee exists to explore these, the whole board should clarify its attitudes; both board and staff have fences to mend. But the chaos of the 92nd Street Y is its strength: It is Emil Schwab, with his bin of basketballs, who keeps Hirshbein and Ruskay from getting delusions of grandeur.

Several directors say the institution has magic, and they are right. It is, after all, a monument to optimism and renewal, to New Yorkers' indomitable belief that this is the year they will be fitter, trimmer, better informed, more creative, more literary, more self-sufficient, more musical, more patient with the kids. *Cantate Domino.* ▬

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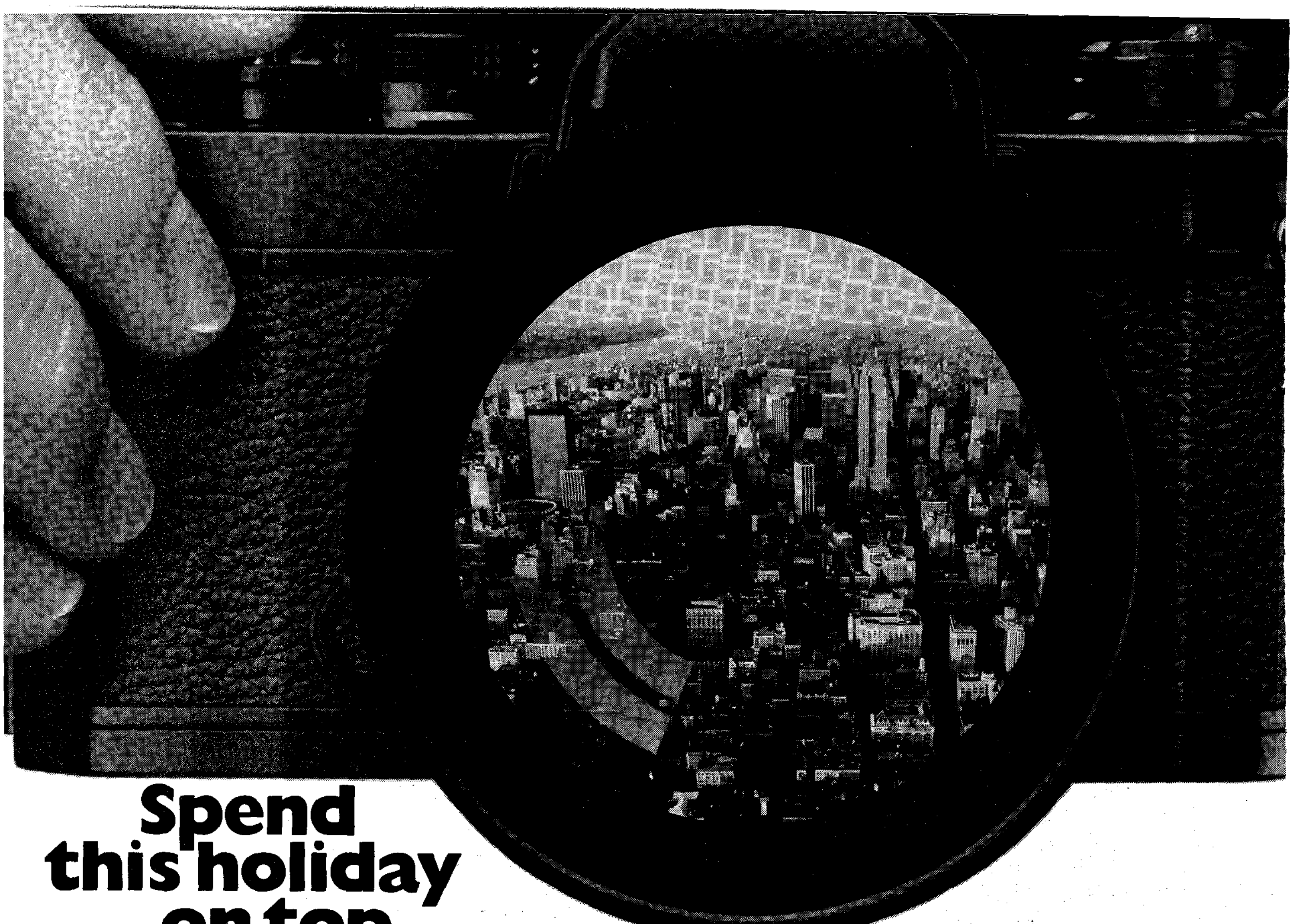

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The Deck, located at Two World Trade Center, is open from 9:30 AM to 9:30 PM, every day except Christmas Eve and New Year's Eve (9:30 AM–5:00 PM) and Christmas and New Year's Day (11:00 AM–7:00 PM.) General admission is just $2.95 for adults, $1.50 for children ages 6–12. For more Deck information, please call (212) 466-7377.

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Santa & his Elves (Deck)	19–24	10 AM–4 PM
Christmas Carolers		
(One WTC Lobby)	12–16, 19–23	12:30–1:30 PM
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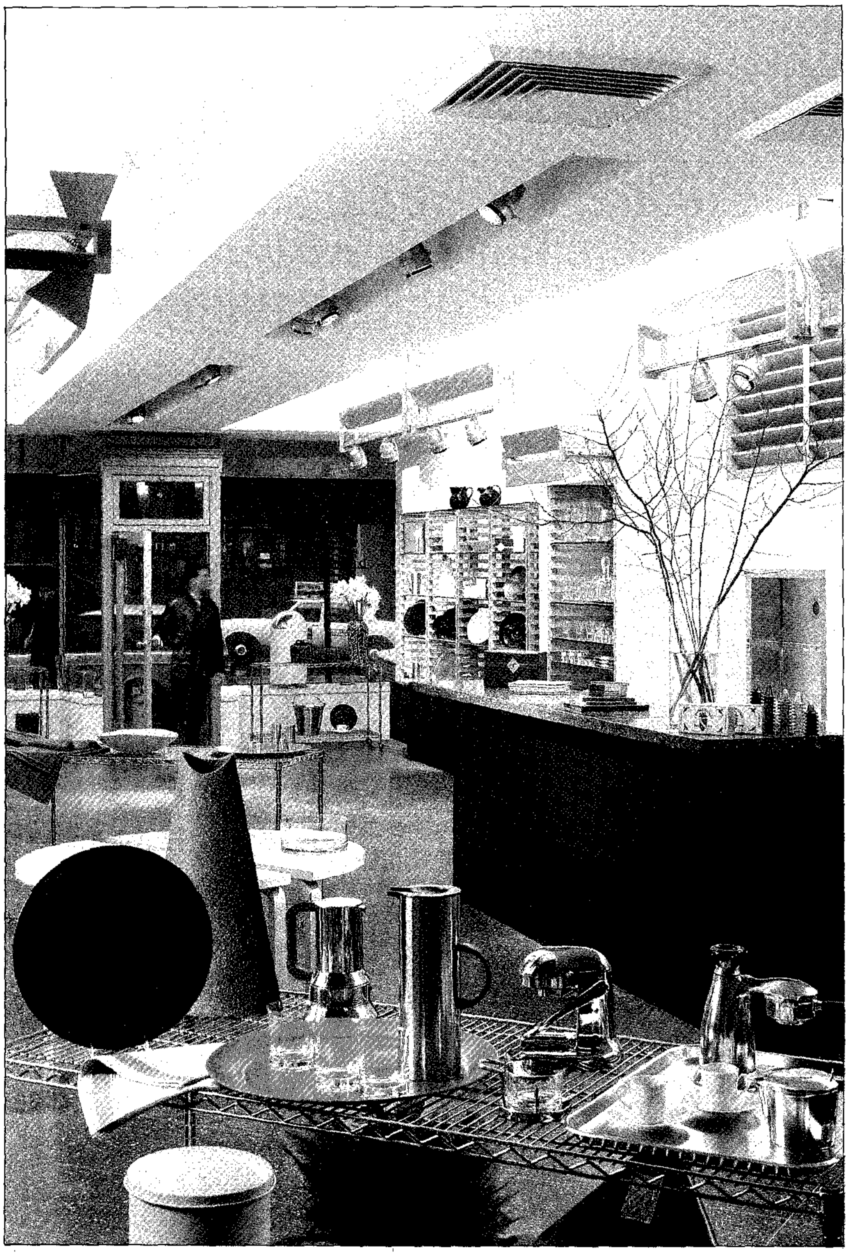
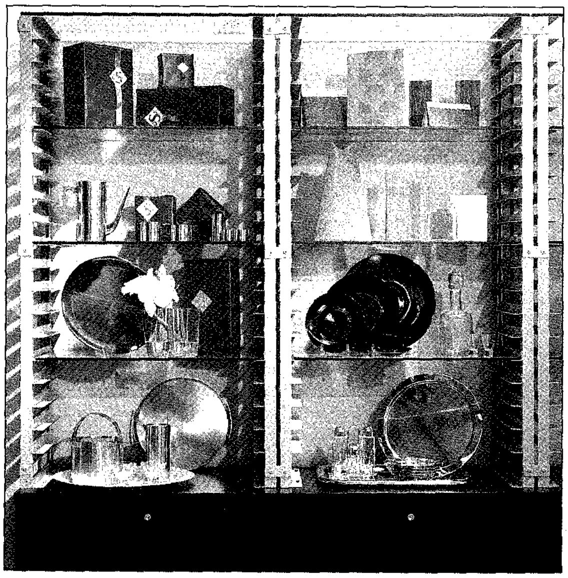


Industrial Evolution

When Dave Sanders decided to buy out an old-line housewares store on Madison Avenue, he wanted it to continue to be a neighborhood store. But he also recognized that Madison Avenue is a very special kind of neighborhood. So when D. F. Sanders & Co. opened last week, it boasted all the high-style touches that have made Sanders's other establishment (the former Turpan Sanders, now called D. F. Sanders & Co.) a SoHo landmark. "But downtown we had the architectural fact of that huge loft space. This feels more like an uptown apartment, more as if a decorator had been at work." Yes, if the decorators were Robert Mallet-Stevens and Pierre Chareau, whose industrial quotations from the twenties and thirties are much in evidence here. Craig Logan Jackson, who designed the elegant store, specified shelving of mat silver, and walls covered with nubby linen. And the floor is squares of black terrazzo flecked with white and poured between zinc strips ("The men said they hadn't laid a floor like this in 30 years," says Sanders). All of this Upper East Side sleek sets off the modern classics Sanders has become known for—Alessi stainless steel, Iittala glassware, Wüsthof cutlery. In addition to these and basic housewares (like Lady Seymour ironing boards and such), there will be oversize table and bath linens that can be monogrammed, desk accessories covered with modern handmade papers, and personalized stationery. And, because "high tech is looking a little tired," Sanders has added handcrafted pottery to the mix. D. F. SANDERS & CO./*952 Madison Avenue, at 75th Street/879-6161*



Dave Sanders's mix of sleek industrial and handcrafted designs for the home have their own elegant new home uptown.

Photographs by Peter Aaron/ESTO.

The Insatiable Critic/Gael Greene

CRUISING

"...The chef's work at Pari Passu is deliciously persuasive. But do we need another *rather nice* $100 dinner for two?..."

HERE I AM. OTHER CRITICS COME AND go, retreat to write recipes or restore their highly abused livers, flee the trauma of too pressured tasting. But, for me, stalking the city's cuisinary triumphs and debunking the pomp and ripoffs have never ceased to be a joy. *"Je suis gourmette, gourmande, glouttone,"* Colette declared. I cannot imagine a more apt motto for my own love affair with food. Nor can I imagine a more bountiful place or time to indulge that obsession than New York at this moment, larded with merchants vying to feed us, with rare and imported exotica, with pampered produce in all-night greengrocers' and home cooking in a glorious renaissance and our very own ducks being brainwashed to grow tender, fat livers for all-American foie gras. So why, I wonder, have the last few weeks yielded no hidden plums?

SEPTEMBER'S PRIZE WAS THE **Cafe Luxembourg** (200 West 70th Street), uptown offshoot of Odeon. At last, a restaurant I'm happy to eat in on the Upper West Side that isn't Chinese—spiffy and casual, with a fine cassoulet at $12 and supper till 2 A.M. Then one night after the opera, trying hard not to be as stubborn and inflexible as I usually am about what goes into my mouth when I'm not working, I let myself be dragged to **Café des Artistes** (1 West 67th Street). With its murals of frolicking nudes, this charming relic of New York's innocently wicked Jazz Age is surely one of the handsomest bistros in town, cheerful for breakfast and divine for dessert, but not, in my experience, an oasis of inspired cooking. Now, with its new after-theater hours (till midnight), the house throbs with cheerful energy. This particular evening's crowd seems a provocative mix of the sleek, the solid, and the silly. A shared cassoulet ($14.50), salad ($3), and rich chocolate torte ($4) are all quite delicious—the cassoulet especially.

Lord of the ring: *Salmon in pastry(center) at Pari Passu.*

Photograph by Ted Hardin.

THE BEACH BOYS CELEBRATE THE California Girl. For me, it's the California Grill. "It's the cuisinary wave of the eighties," I said two years ago, after thrilling to the audacity of goat-cheese calzone and perfect sea creatures minimally fussed over at the café upstairs at Chez Panisse, in Berkeley—after loving elegant pizza and specially bred lamb smoked on the spit at Spago, in Los Angeles. Pizza, pasta, charcoal grills in an open kitchen, fabulous fruit tarts and sorbets, no more dress codes, I shared my forecast with foodie friends. Alas, the tidal wave has yet to hit New York. Joe Allen's theater-district **Orso** (322 West 46th Street) has only the thin, crisp-edged pizza and the open kitchen. And **Ernie's** (2150 Broadway, near 75th Street) is onto the crisp-pizza theme, too—doing eggplant with garlic, duck sausage with goat cheese—but the pastas in soup bowls can be mucky. Though the menu is chockablock with irresistible notions, most of the food tasted in five visits had about as much character as a subway pickpocket.

No one cares. The vast scraped-to-the-brick space has been jammed since the iridescent indigo lights switched on out front last spring, suggesting that secret hordes of amorous predators, lonely hearts, and hungry West Siders are lurking on every side street just waiting for restaurants to open. This is brilliant sociology. Angling a four-sided bar into the center of the gymnasium makes four times more room for mating maneuvers. Painted pipes and artfully layered pastel paint complete the industrial-ruins look. And the racket is so fierce it's the perfect place to take anyone you don't want to talk to.

IN THE RAGE FOR FANCY RESTAURANT design, noise is the least consideration. **Le Zinc** (139 Duane Street) has the obligatory din, the lilies of the night, and food so unthrilling I can't force myself to try again. Friends murmured encouraging words about **L'Express** (160 Eighth Avenue, near 19th Street), where an old-fashioned train has sacrificed its innards to create the snazzy railroad décor. The boggle of young men and punk-coiffed women in black leather and white anklets all seem to know one another. I could put up with reggae at full blast for fine bistro food any day. But except for a decent seafood soup and good ratatouille, everything at our dinner for two is so banal I decide to save a return visit for someday when I've been bad and need to be punished.

BEAUTY IS TRUTH, BUT YOU CAN'T eat it. **Peonie's** (160 East 64th Street) is the ultimate decorator's statement of the year. Am I slightly paranoid, wondering why the captain insists we go upstairs? After all, the dining room is spottily populated. We are to have aperitifs there, he explains. Why not? This is surely the loveliest parlor in town—all shiny chintz and antique *quelques choses,* swaths and tassels and faceted crystal. I want to move right in, it's so beautiful. The dining room is not nearly as winsome, but has its

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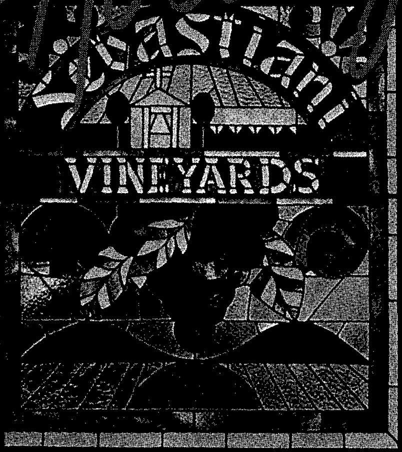

a depth and complexity that make Brut Three-Star a sparkling wine of extra-special character.

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Once reserved for special occasions only, sparkling wine is now enjoyed in combination with many fine foods.

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If you would like to sample some of our family's holiday recipes and learn more about wine, please write to the address below for your free brochure, "Wine and Food: Taste of the Holidays."

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share of costly Oriental oddments and candlelight. Practically everything is carefully cooked and almost tasteless—except for flavorful rosettes of lamb with a small thicket of fresh tarragon, and a splendid apple tart. "We're getting better," the owner promises. I hope so. With a $48 prix fixe plus 15 percent service added automatically, plus wine, our dinner for two costs $162.50.

TWO WEEKS ON THE TRAIL OF A RESTAUrant worth reviewing. One morning I wake inspired by 5:30 A.M. love murmurings over the phone from Greece. Why not try to recapture the magic of Greece in December Manhattan? I decide. True, no one journeys to Greece for gastronomic exaltation, but the tavernas of Lindos, on Rhodes, do zesty stews and juicy pork en brochette and wonderful alchemy with eggplant. Though **Xenia** (871 First Avenue, at 48th Street) has won other critics' stars, the kitchen is dim tonight. Overcooked scallops, dried-out lamb, zestless shrimp Santorini muddy our memories. It could be wonderful, I assure my friends. Sorry. Not tonight.

OUR QUARTET OF ADVENTURERS TREK TO SoHo primed to taste scallopine of lion grandmère, loin of hippopotamus, and rattlesnake salad at the **New Deal** (152 Spring Street). "The Game Festival was last week," the waiter apologizes. Not a mignon of buffalo is left. He ducks into the kitchen to check. So we settle for domestic fare (entrées, $8.95 to $16.95). Best tastes of the evening (against several misses) are savory mushrooms "à la daum," delicate poached salmon with champagne sauce, really splendid chicken "pomponio," with garlic and tomato in white wine, a lush dessert called "Chocolate Decadence," and a Kahlúa-spiked ice-cream mud pie. The mud pie is worth a detour, all agree. And if we are caught in the rain nearby, we'll willingly return.

THE PUN IS CLEVER. **Pari Passu.** IT sounds French, but it's Latin, legalese for "in equal proportion" or "at equal pace" or "an equal share," a soupçon of wit from labor arbitrator Theodore Kheel, partner in this Gallic bit of déjà vu at 147 East 60th Street, where La Cocotte used to be. Raoul Garino, once the most junior busboy at Le Pavillon, is *patron,* ingenuous as ever, eager to please. The wine list's bargains are disarming, too, and there is an $18 pretheater dinner (from 5:30 to 6:30 P.M.), fuel for late-night shoppers. Pari Passu is, quite frankly, not very pretty. The "garden" is not much of a garden. It's noisy too. And at first, in my crankiness, I wonder if New York really needs another *rather nice* $100 dinner for two.

But a second outing, with some very

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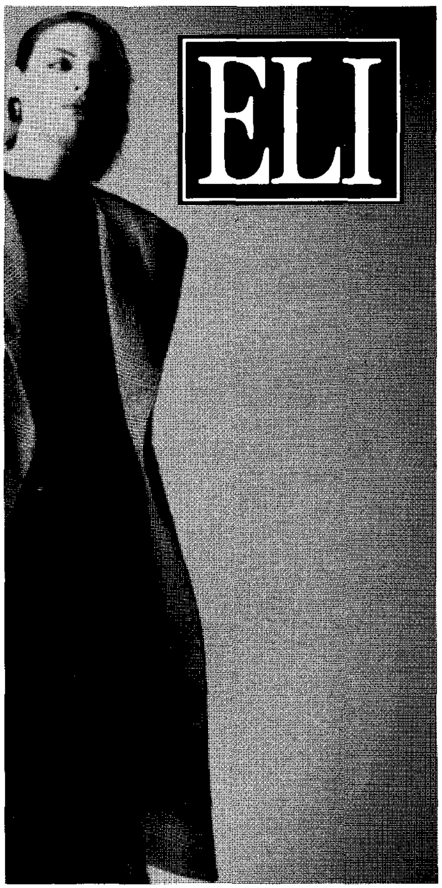

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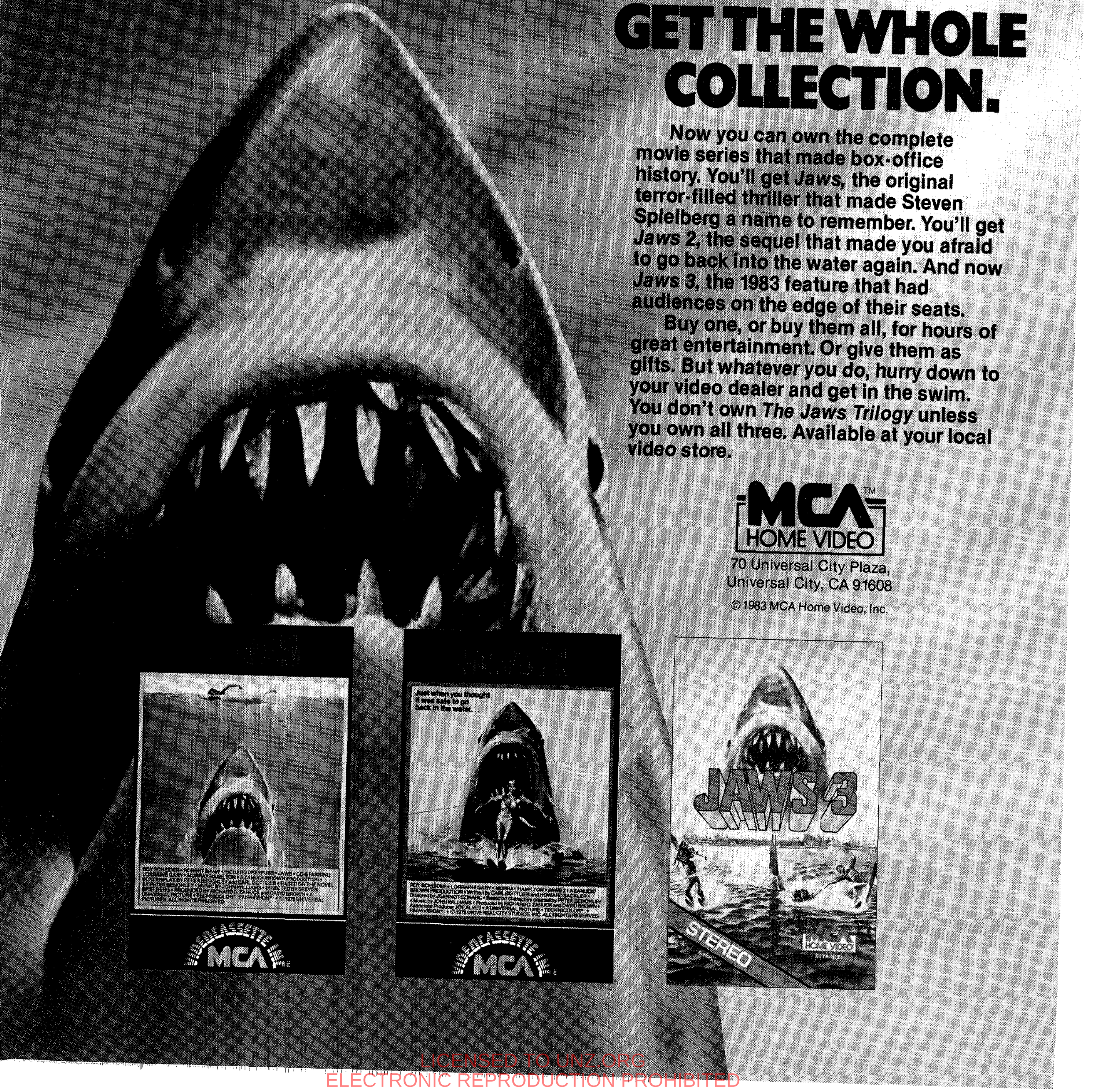
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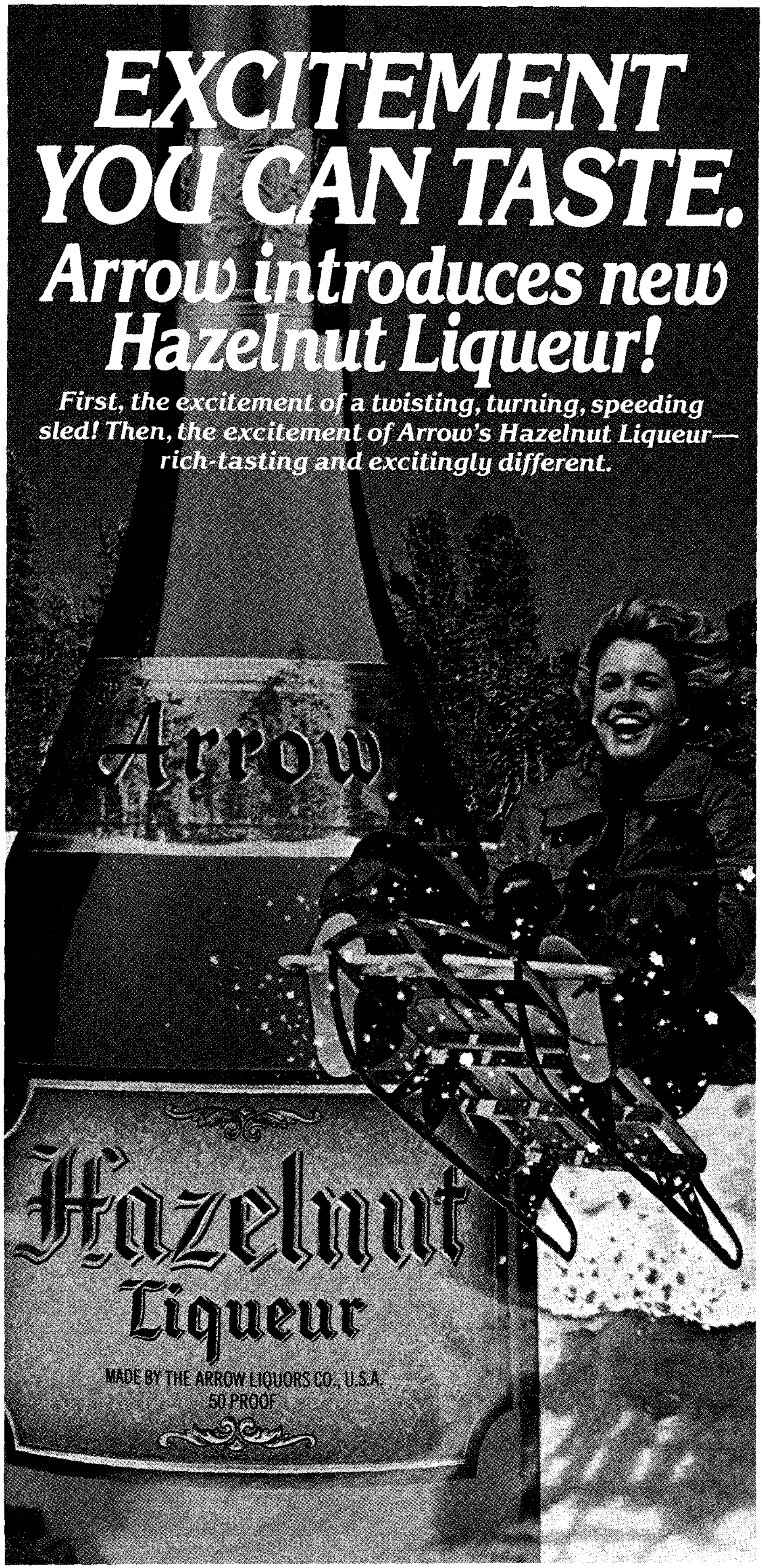
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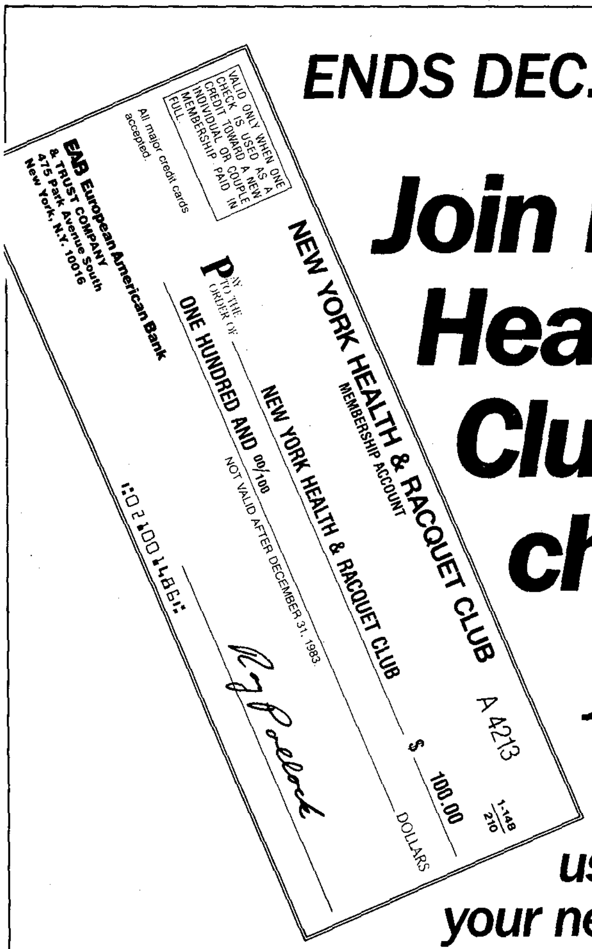
deft work by chef Pierre Koehler, late of Le Lavandou, is deliciously persuasive. A cheese-crusted, apple-brandy-scented onion soup ($4) is good enough to resurrect that abused favorite from gluey oblivion. Moist, savory chicken is richly sauced ($15), though stingily morelled. Veal grenadins ($17.50) are juicy and tender. Exquisitely delicate, just-cooked fillets of salmon ($15.50) are nested with spinach in a crisp mille-feuille on a puddle of chive butter, a real triumph. Rolls are crusty. Perfect greens ($4) are tossed in a creamy vinaigrette. Professionally carved vegetables are scattered about. Portions are generous. There is crackling, lush crème brûlée ($4), and the candied fruit, crisp cookies, and kiwi mini-tarts on the mignardise plate signal that this is a classic and serious effort.

Sharing a good $9.50 Mâcon Le Grand Cristal and a smooth Marbuzet '74 at $14.50 brings our check for four to $171, tip included. Even with the interludes of too bland, too salty, or too soggy, Pari Passu is promising. If the place were dressed up like Peonie's or the price 20 percent gentler, this would be a rave.

IT WAS A GIZZARD-CHILLING MOMENT for restaurant critics last week when a New York Federal District Court awarded a $20,005 libel judgment to **Mister Chow** against the *Gault-Millau Guide to New York.* What a dangerous precedent—judging the house's pancakes as the chef rolled them in the courtroom, when who knows what they looked like on the fatal day ("thick as a finger," the guide claimed). Alas for cuisinary picadors Gault and Millau, they did not reckon with the master hand of chef Yim, immortalized in the *Guinness Book of World Records* for his 63-second noodle-throwing feats. His crêpes are thin as linen. As for the dumplings' "having more dough than meat" and the rice's "bathing in oil," I must say that I've eaten better in suburban Detroit and worse in Peking. Two weeks ago we waited only four seconds for our warped chopsticks (the guidesters claimed ten minutes) and half an hour for the captain to take our order. Chow habitués are happy to let the house plan their dinner, varying between $25 and $35 per person for what our captain described as "very tiny portions." And why not? The menu is a joke, a flutter of flaps describing mock crab and mock seaweed in the most patronizing prose, but it's difficult to imagine that these affluent Chow hounds can possibly take Chinese food too seriously.

And will chef Yim's high-flying noodle judgment inhibit our critical cries of delight and despair? Never! Let the metaphors fly. ■



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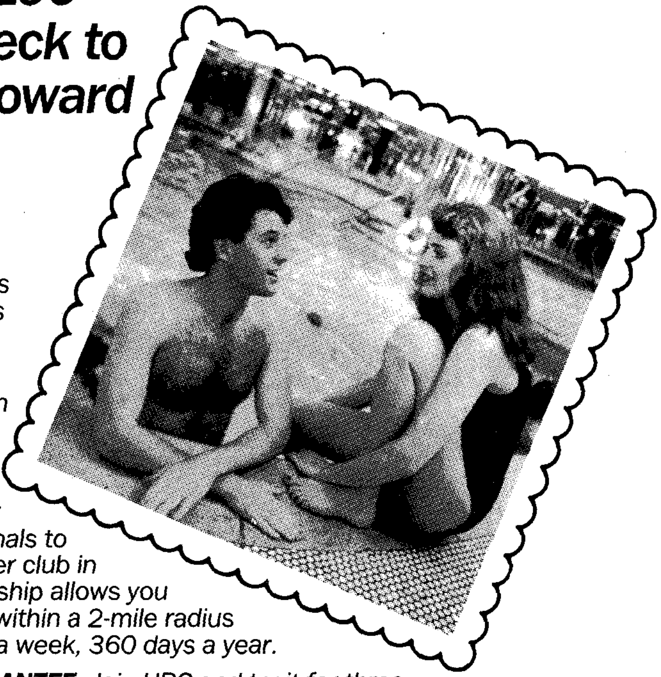

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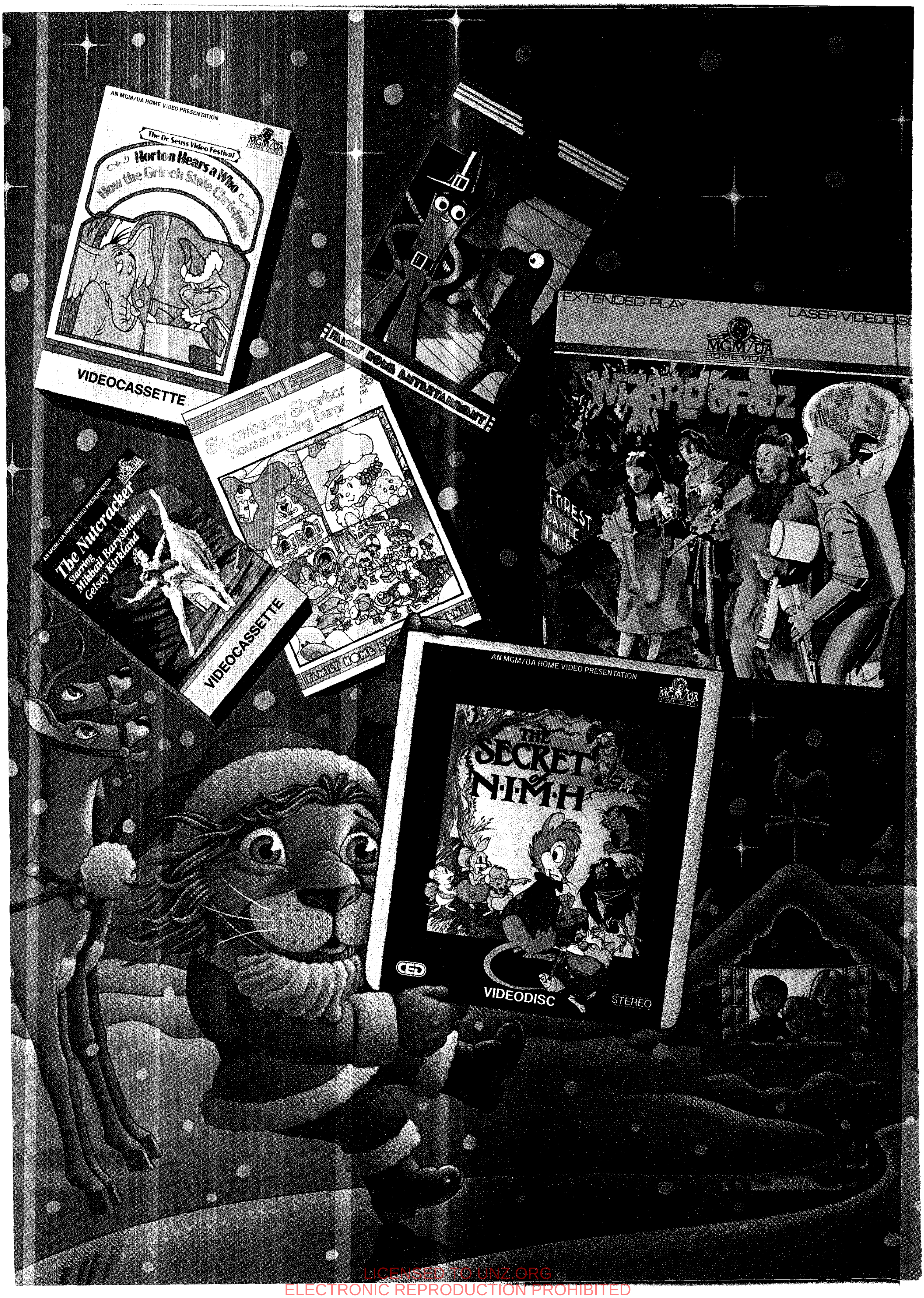
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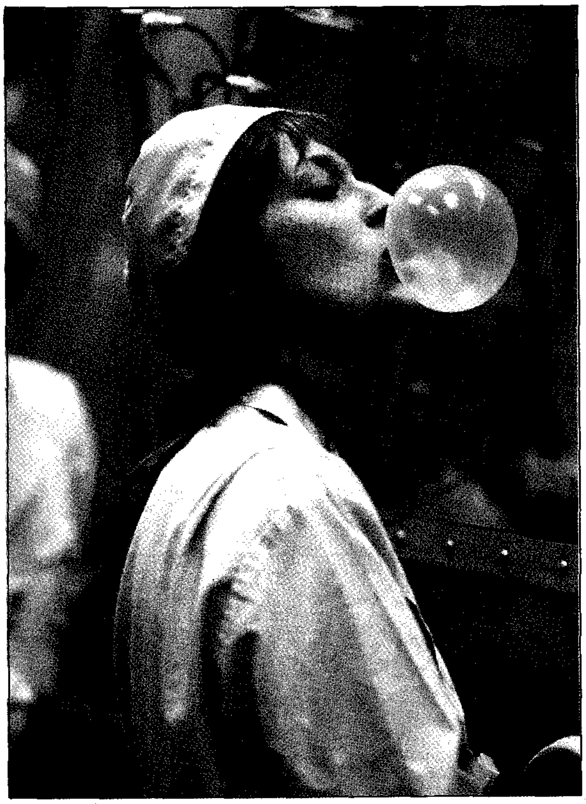
Movies/David Denby

A LIFE ON THE LINE

> "...A delicate, funny, and terrifying movie, *Silkwood* has the good grace not to turn its heroine into an abstraction..."

AS KAREN SILKWOOD, THE FACTORY worker who died in 1974 while trying to expose hazardous conditions at a Kerr-McGee nuclear-fuel plant in Oklahoma, Meryl Streep speaks in a coarse voice, wears her hair in a limp brown shag, and looks at men with a frankly appraising stare bordering on provocation. When one man at the plant stares back in a way she doesn't like, she opens the top of her dress and flashes him—but so quickly the poor bastard might not be sure the next day that he hadn't dreamed the whole thing.



Troublemaker: *Meryl Streep as Karen Silkwood.*

In the years since her death, Silkwood has been claimed as a martyr by feminist, anti-nuclear, and union groups, but **Silkwood** suggests that this ornery, selfish, not always shrewd woman was something more interesting than a schoolbook moral hero: Karen abandoned the three small children she had with her common-law husband; she slept around a fair amount at Kerr-McGee and other places. When she moved against the company, she did so out of a sense of personal injury, not a passion for justice. In the delicate, funny, but finally terrifying and deeply moving film they have made about her, screenwriters Nora Ephron and Alice Arlen and director Mike Nichols have had the good grace not to turn her into a symbol or an abstraction.

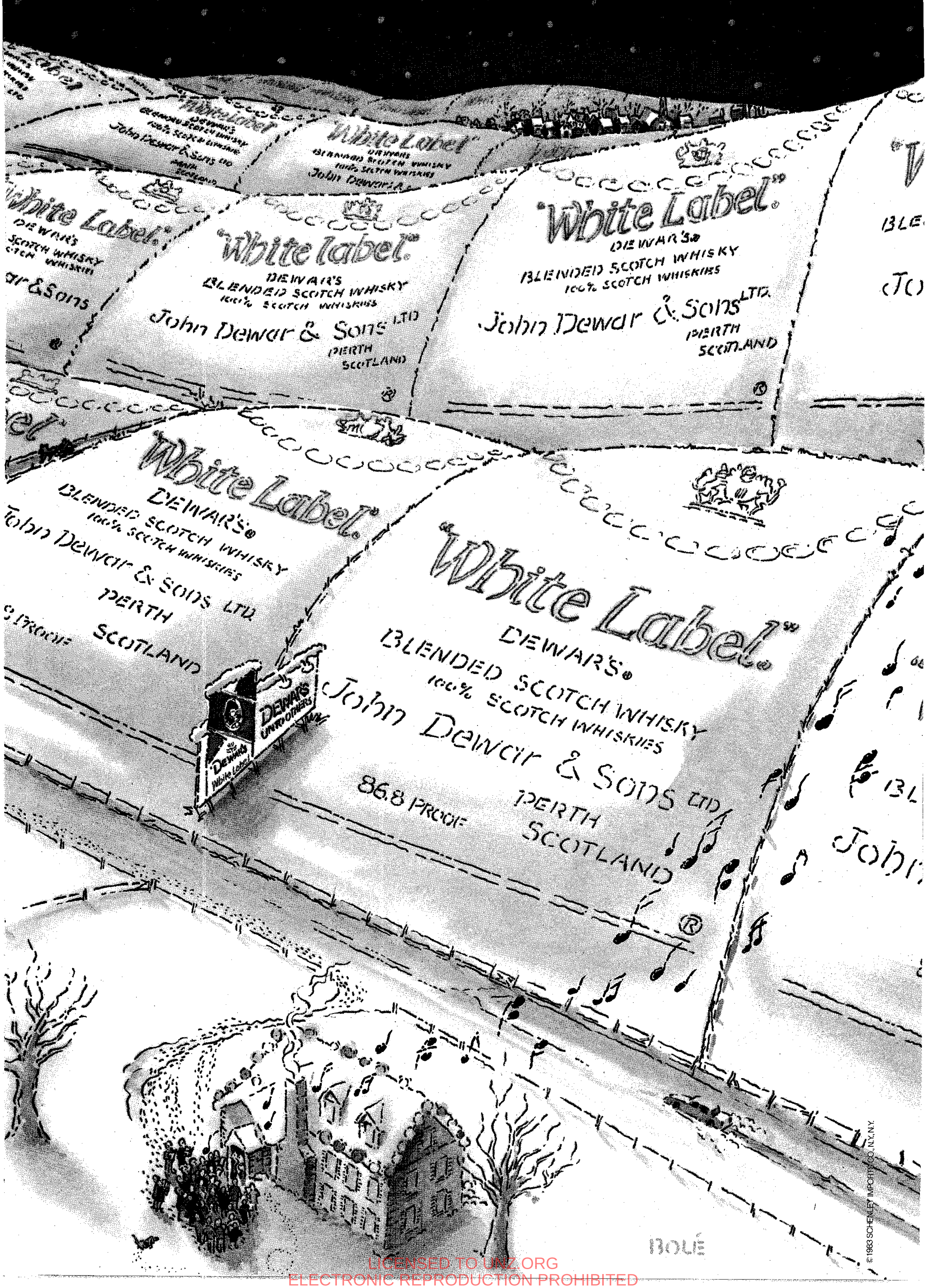
The filmmakers have created an entire way of life, first establishing the milieu and the characters and then letting the story grow out of it, rather than relying on the usual method of sticking to a pared-down idea and then rigidly determining what characters and details are necessary to embody it. For instance, this death-haunted movie casually demonstrates an amazingly intimate understanding of the pleasures and burdens of work. Gulled by Kerr-McGee into thinking the plant is safe, the nuclear-fuel technicians, like workers almost everywhere, get through the day by joking and teasing and breaking into little factions and cliques. The plant is like school, and Karen is the class bad girl, loved by some and resented as a troublemaker by others.

Mike Nichols's tense, ambitious earlier movies depended very heavily on emphatic line readings, but in his eight-year hiatus from directing movies Nichols seems to have relaxed his ideas about film acting. Many of the early scenes in *Silkwood* have a pleasantly disheveled comic spirit. Nichols understands, for instance, what factory work does to people physically. At their little, isolated house, Karen, her boyfriend, Drew (Kurt Russell), and her friend Dolly—all plant workers living together—sprawl on the porch, or sit around the kitchen, too fatigued to do more than feebly nag at one another. As Drew and Karen approach bed, Nichols lets their conversation reach that peculiarly drowsy yet charged rhythm of talk before sex.

Square-jawed and a little beefy, Kurt Russell is physically right and convincing as the good-looking but profoundly ordinary Drew, a man who works hard at his dangerous job, takes care of his troublesome woman in bed, and wants no further complications in life. Russell does little but lounge around with his shirt off, but that's enough—we can see that Drew satisfies Karen's need for sex but leaves her feeling a little forlorn and exasperated. And Cher is right, too, as the joking, melancholy lesbian, Dolly. Wearing no makeup at all, which makes her sleepy eyes look drugged, Cher drags around the house with her figure hidden in sweatshirts and pants rumpled enough to match her husky, shopgirl's voice. She's very touching as a lonely woman who tags along with a sexually entranced couple. Falling in love with Karen, Dolly can do little but say mean things, and then, in the film's one sentimental moment, ask for forgiveness and sheepishly fold herself into Karen's arms, a waif looking for a resting-place.

One can't help loving a tragic movie with so fertile a sense of the incongruous. Dolly brings home her own conquest, Angela (Diana Scarwid), an acid-tongued beautician who works on the stiffs at a mortuary, and just when Karen is beginning to get into serious trouble, the household erupts into bickering between the two couples over shopping and cleaning up and keeping enough beer in the refrigerator. Ephron and Arlen are letting us know that the people around Karen didn't realize that they were part of history. Life blunders on, even around the doomed, though in the end everything in the heroine's background may be important. Limited and powerless as they are, preoccupied with their own demands on Karen, neither Drew nor Dolly can help her when she gets in over her head. They are part of the disaster that envelops her.

At the plant, Karen never took the monitoring procedure very seriously. Leaving her sector, she merely waved at the Geiger counter on the wall that measures each worker's possible exposure to radiation—flirted with it really, smiling at the stupidity of everyone's fear. When she walks by and bells start ringing and red lights flash, she can hardly believe it. But once exposed to radiation—at harmless levels, the plant tells her—she becomes ob-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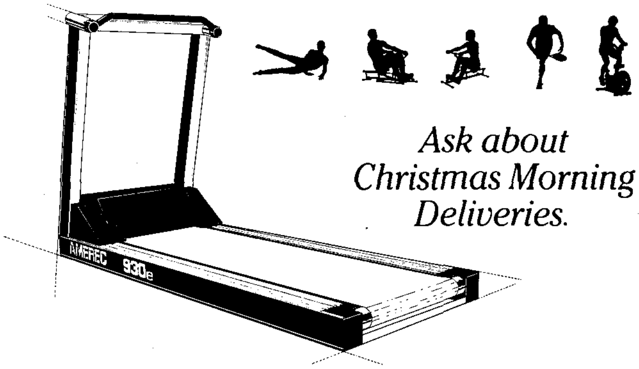

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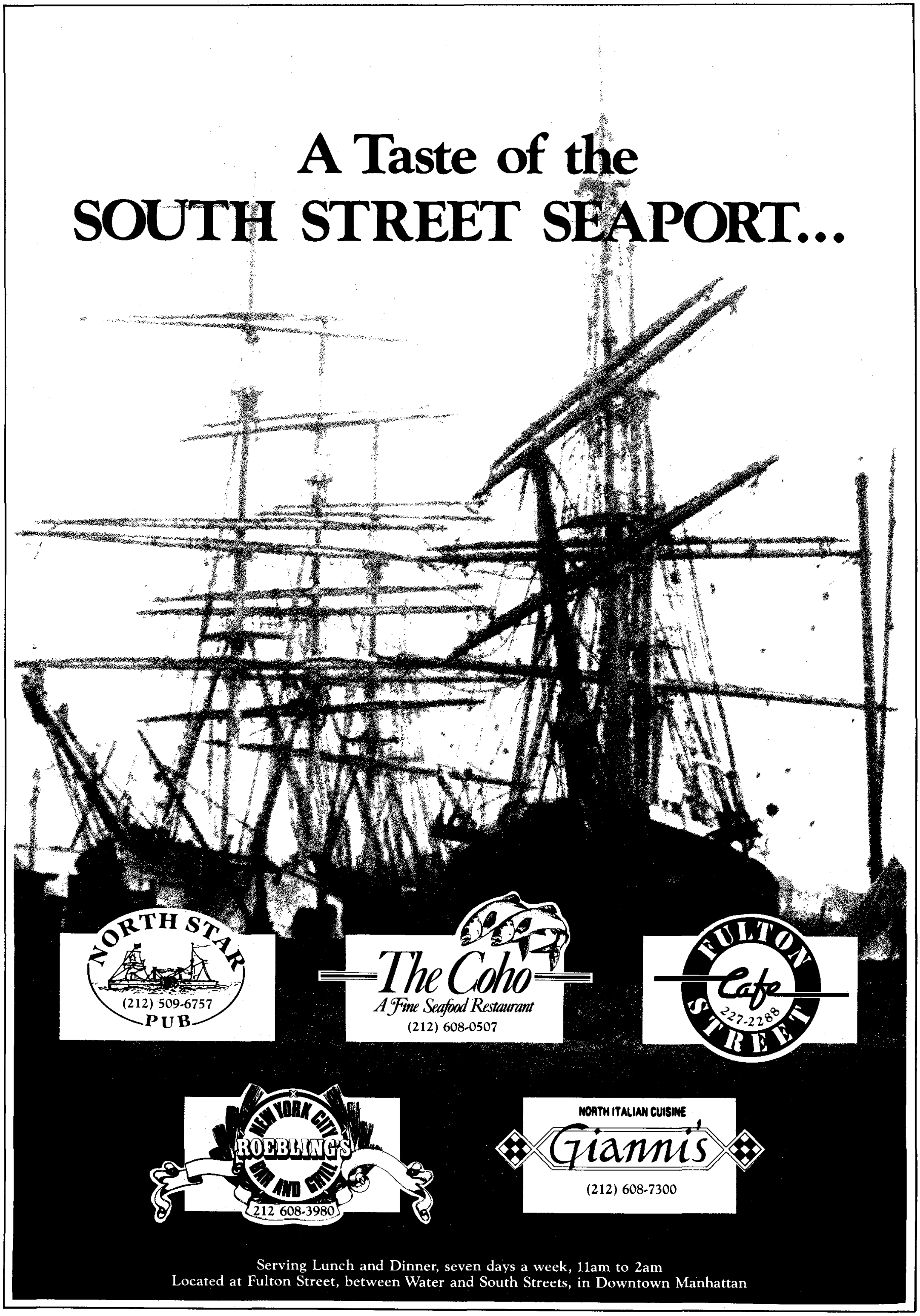
sessed with the hazards at Kerr-McGee, researching the carcinogenic effects of plutonium, interviewing fellow workers, rifling the plant's files for evidence of willful negligence. A spy and an avenger, she turns into a furious union activist, to the disgust of the plant officials. She gets "cooked" again, and still again—this last time possibly ambushed by someone at the plant out to destroy her. With each exposure, she is forced to undergo the humiliation of the high-pressure shower that "cleanses" her body of radiation, a skin-torturing assault that only leaves her reddened and bruised.

After the leisurely, digressive early sections of the movie, the tempo gradually accelerates. The scenes become brief and violent; Nichols sends the camera racing down the nightmarish white corridors of the plant and moves in closer to Streep's anguished face. In this real-life horror film, there are no creaking doors or other conventions to distance us from the gruesomeness of the story, so we get pulled all the way in—we hold nothing back. The sense of contamination, lurking through the earlier parts of the movie, now grows overwhelming, spreading a dirty shadow of paranoia into every corner of Karen's life. Alongside it grows an equally powerful sense of betrayal. For most of Karen's fellow workers see her as a threat to their jobs, not as a savior of their health.

Too angry and stubborn to leave town, or at least proceed more cautiously, Karen pushes on and on, contaminated, possibly cancerous, and sure that she is going to die. By the end of the film, one is led to suspect that Karen was murdered. Like a skillful mystery novel, the film sets up a number of plausible killers; it also leaves open the possibility that her death was accidental after all. In her final scenes, Meryl Streep, white-faced and haggard, and seemingly so frightened she can barely keep her head from slumping on her chest, conveys the despair of complete isolation. *Silkwood* is rather harrowing, but in a good way—it never collapses into self-pity. The filmmakers refuse us any kind of catharsis—a big, angry speech, an emotional confrontation with corrupt officials. In the end, their businesslike sobriety is far more powerful than Jane Fonda's grandstanding in *The China Syndrome*. *Silkwood* fills us not with righteous anger but with the terror and grandeur of a heedless life turned so awkwardly and passionately toward a terrible singleness of purpose. The movie convinces us both that Karen Silkwood fulfilled her commitment and that she remained a singular and unmanageable person right down to the moment she drove herself—or was pushed—off the edge of the road and into the ditch where she died. ■



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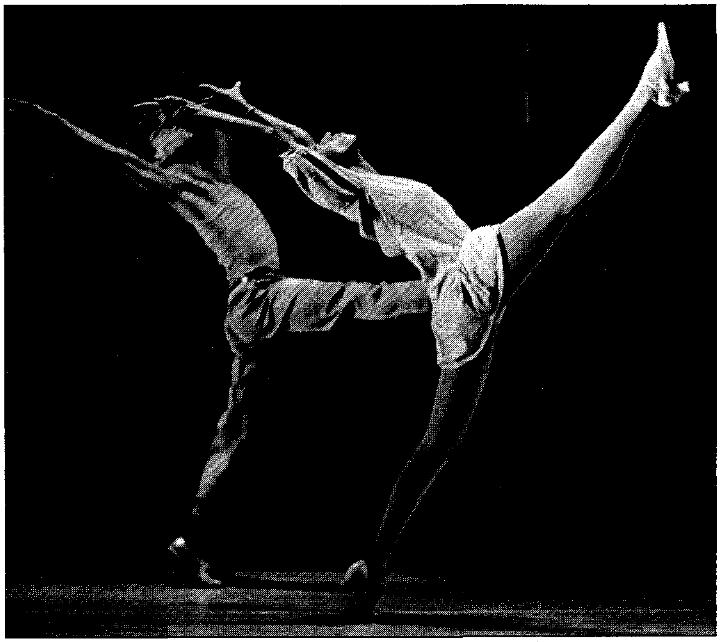
GLAD TIDINGS

> "...From the Ailey troupe, unquenchable good humor, sophisticated flair. From young Mark Morris, energy and originality..."

OFTEN THE POWER OF PHYSICAL PERSONALITY can rescue mediocre choreography, and it always makes a good ballet look sensational. The **Alvin Ailey American Dance Theater,** which recently celebrated its twenty-fifth year with a season at the City Center, has more sheer technical prowess than ever. But what ingratiates these dancers with their enthusiastic audience is a sophisticated flair for personal display, the ability to present oneself as something worth looking at.



The Ailey's *Blueshift*: *Wild, powerful dancing that never stops.*

Nobody capitalizes better on this gift than Talley Beatty, who this season fashioned a spin-off of *The Stack-Up,* the hit contribution he made to the Ailey repertory last year. The new piece, called *Blueshift* and set to a slew of driving pop songs, doesn't even bother to tell a story. *The Stack-Up* had a cursory narrative of a young junkie, which gave the piece a helpful focus, but its glory lay in the way it washed the stage with sleek, swift urban dancing—a theatrical translation of the juicy, raucous movement invented and elaborated on in the streets and clubs. *Blueshift* operates in much the same way as its predecessor, sending a great wave of people across the stage in a continuum of sizzling, throbbing motion. The dancing is wild and powerful, with a steady, pulsing rhythm, and it never stops. It peaks, subsides for a brief bluesy section in which the abandoned party-ers pull themselves together, then spurts ahead once more.

Just when your eyes and mind begin to protest—there's so much vivid color and action, disorientation threatens—Beatty breaks the crowd down into little knots, so you can get to know them: a baby-faced youth and the goddess he hankers after, three tall tough-guys and their tiny but fierce female mascot, some sassy sisters with matching beaux, a pair of sweet, grave lovers. The performers' individuality makes the characters immediately recognizable. Keith McDaniel is a sensational dancer with a boyish look, and your heart goes out to him here as he pursues a woman too grand for him almost as much as it did when he was the young victim in *The Stack-Up.* The object of his desires, Donna Wood, combines a big, voluptuous body with a temperament as clear and sunny as a perfect June morning. (When you see her play her tempestuous roles, you wonder where the emotions come from.) Sharrell Mesh, a compact, lyrical dancer with a Raphaelesque face, makes a wonderful foil for Marilyn Banks, who has sharp, stabbing energy and outlandishly striking looks. And then there's Gary DeLoatch, long and thin, who looks as if he could be dangerous, and at least a half dozen in the ensemble whom you notice once and remember forever.

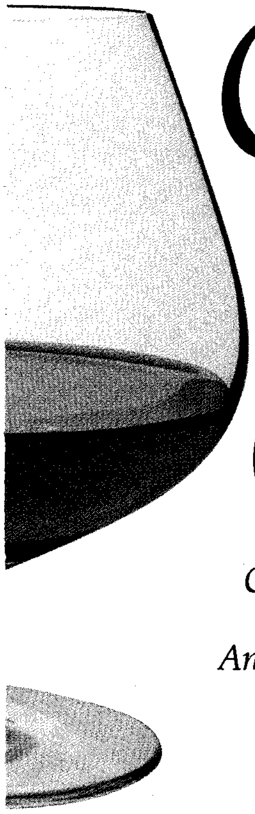
A couple of the season's new ballets needed all the help they could get from their dancers. Ailey's *Isba,* an initiation-of-the-virgin affair with an African locale, was an obviously halfhearted attempt to fill an obligatory "new ballet" slot. Mesh, typecast as the girl in white, lent the role some welcome sturdiness, while Kevin Brown, as the leader of the rites, did his best to pretend there was magic in the air. Billy Wilson's *Lullabye for a Jazz Baby* was a terribly mistaken undertaking in which Donna Wood played a happy hooker—happy, that is, until a sexually repressed psychopath availed himself of her hospitality and knifed her with an orgasmic cry. Masazumi Chaya danced his nasty part with an intensity worthy of an Antony Tudor classic.

Bill T. Jones's *Fever Swamp,* made for the company last spring, is, by contrast, a perfect partnership of exceptional dancers and lively, intelligent choreography. It has earmarks of the avant-garde world in which Jones usually operates, being a relentless ensemble piece with no stars. Yet the six men who dance it—McDaniel, Brown, Charles Epps, Daniel Clark, Rodney Nugent, and Gregory Stewart—are so skilled and engaging, they all emerge stars. The action incorporates, and seems to comment on, their richly varied training—in modern dance, jazz, classical ballet—and it includes pithy gestures that might be the signals of street language. Despite the formal demands of the movement, which are constant and considerable, there's an element of joking, of horsing around, of single-sex camaraderie. They may be running like marathoners, springing into shoulder stands, or festooning neat jumps with intricate beats as deftly as the Royal Danish Ballet; what they project is an unquenchable good humor that they invite us to share. That this humor is leavened with a very contemporary irony makes it all the more engaging.

Mark Morris IS JUST WHAT A YOUNG choreographer should be: original, energetic, and unpretentious. A few of the dances he showed on his recent programs at D.T.W.'s Bessie Schönberg Theater misfired or didn't amount to much, but the good ones reflected a talent of considerable promise.

Celestial Greetings, to raucous Thai music, has six vigorous women stepping briskly in movement that is natural, forthright, and friendly. They link up as in children's games—pairs clasping arms, facing one another in two lines—or shoulder-to-shoulder with arms crossed behind them, pert as the cygnets

Photograph by Johan Elbers.



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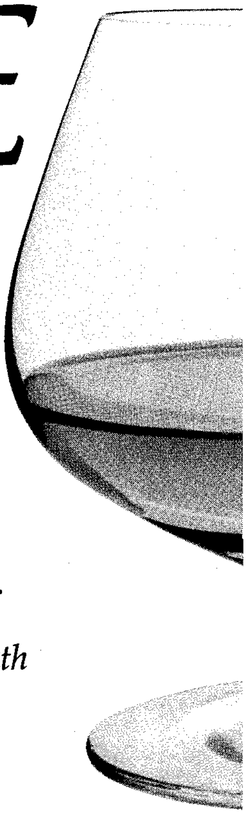

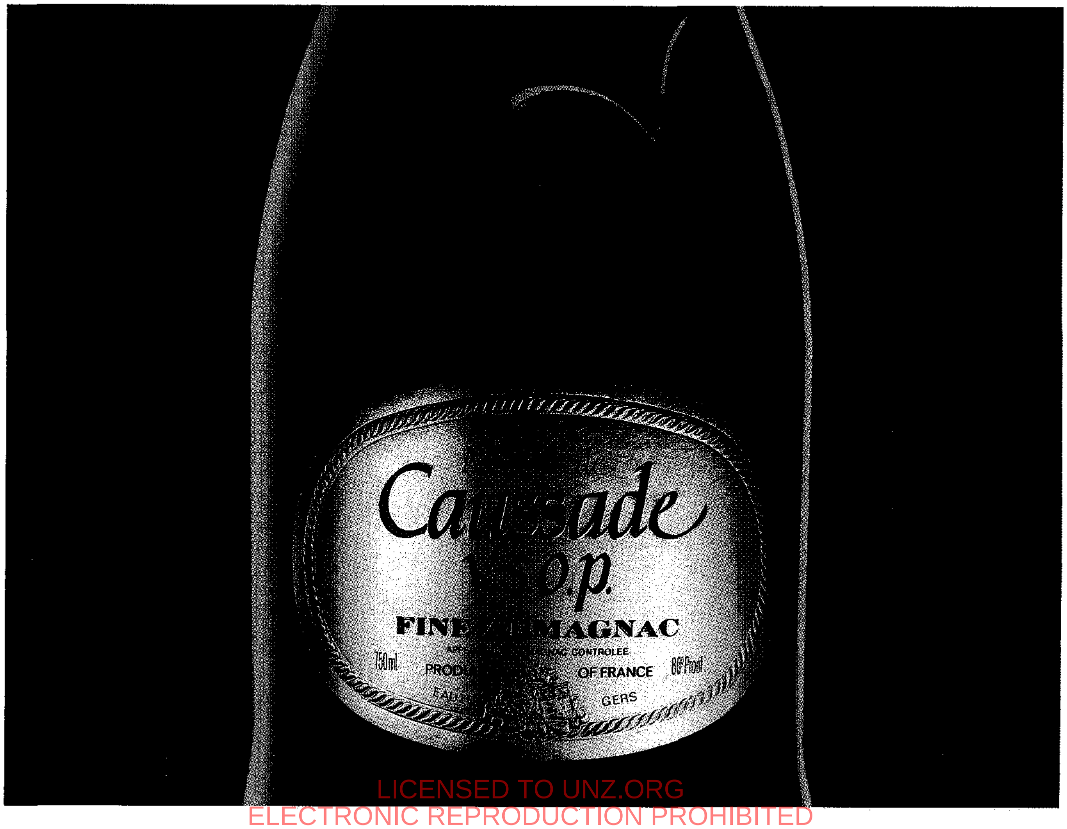
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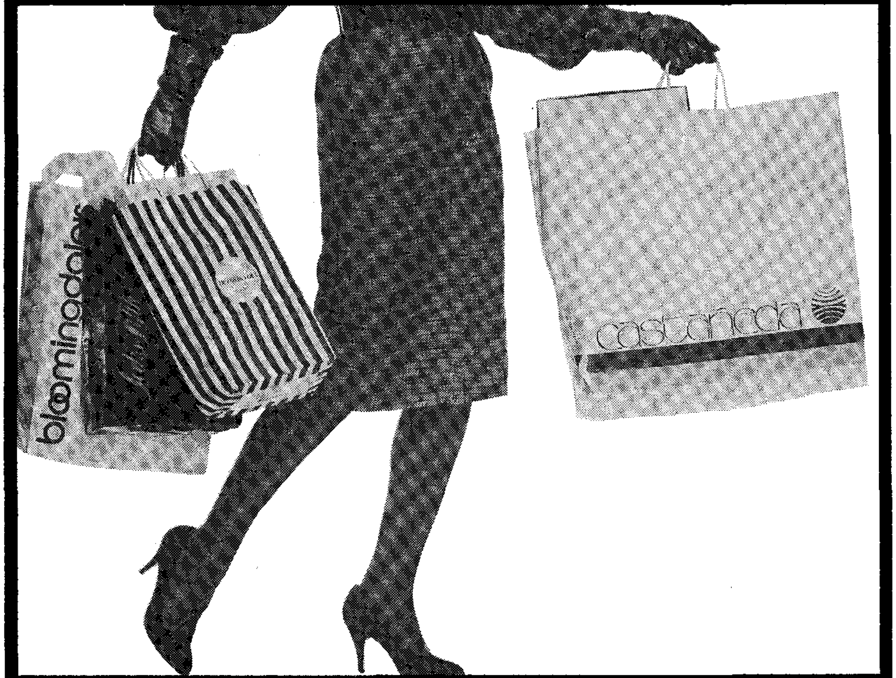

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in *Swan Lake.* The dance is disarmingly simple at first; its complications sneak up on you. The action grows more strenuous, though it never destroys the sunny, playful mood. Keeping their casual, pedestrian air, pretending it's only a game of follow-the-leader, the women hurl themselves into the space, arms cleaving the air, turn aloft, and tumble to the floor, still spinning. Suddenly they look like virtuosi.

Using the same carefree language and style, Morris tackles a big Romantic work—the Brahms song cycle Balanchine used for his exquisite *Liebeslieder Walzer.* You'd think the opulent music would bury Morris, but somehow he's equal to it, and in no way quelled by the existence of a masterpiece set to the same score. His ten dancers—a throng on the Schönberg stage—are glamorous in simple outfits of black and dusky blue, and the women sport rhinestone earrings, the signature accessory of Balanchine's girls. Sometimes we have the whole group plunging into the space, churning up the air like a bevy of gymnasts, or, hands clasped, sweetly weaving their way through intricate human chains. More often, the small community separates into duos, trios, quartets, one cluster dancing while the others look on benignly.

Although Morris's choreography has a decided athletic bent, the tenderness of the music is not forgotten. Loving couples—as often as not of the same sex—lift and cradle one another's bodies or roll on the floor in one another's arms, in a dream of languid pleasure. There is a great deal of invention here, but none of it clamors for attention. Indeed, the charm of the work lies in the fact that as the dancers do one lovely, astonishing thing after another, they come to look more and more like real people.

Another piece, *Dogtown,* to five harsh songs by Yoko Ono, turns the same people into unthinkable creatures—with animal movements and animal instincts, and human sensibilities. Or perhaps it is just real people again, seen through the dark prism. A line of crawling figures gropes its way down a long diagonal, stopping, waiting, inching forward, then halting again; rising, crouching, falling again. Meanwhile, a single figure lies splayed on the outskirts of the space, once or twice laboring to lift itself a couple of inches. A male and a female mate, on all fours; a second couple fight savagely, the woman whirling with the man wrapped around her waist, then flinging him away; three other beings huddle in the background, shielding their heads. The dance makes its brutal impact entirely through visual imagery and a sheerly physical sense of struggle. There is, amazingly, not a drop of angst in it. ▬

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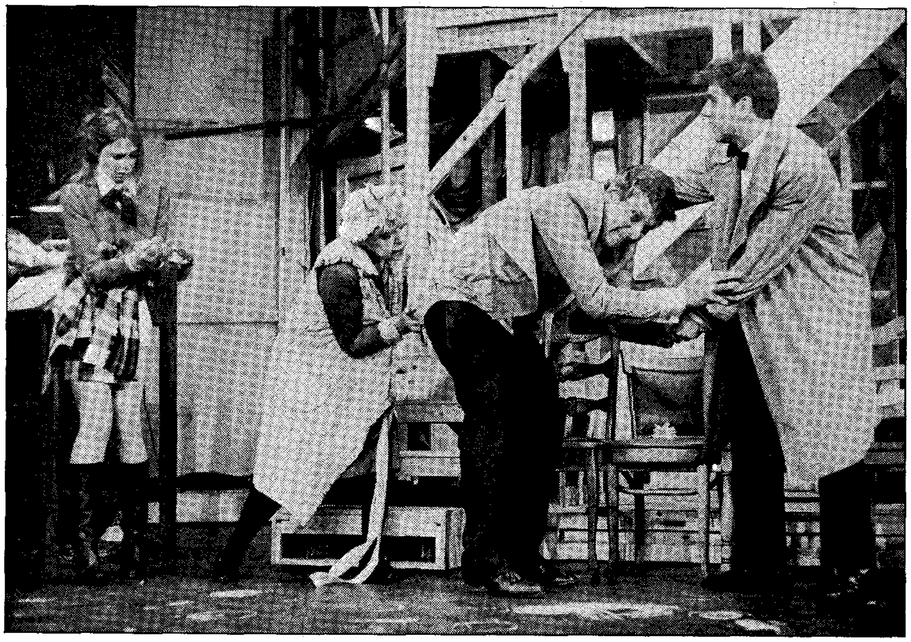
NOISES, PLEASANT AND UNPLEASANT

"...*Noises Off* is what the farce of life and the farce of theater are all about. *Peg* is murderously upbeat tedium..."

CRITICS, DELUDEDLY ASSUMING EVERYone tries to divine their reviews, tend to internalize their reactions. But at Michael Frayn's **Noises Off,** my colleagues and I were laughing loudly and helplessly, all caution flung to the gales of laughter around us. The play is so funny that it had me guffawing not only *on* the many bowling-over laugh lines and sight gags but also *around* them; it creates an atmosphere so charged that sparks whiz about everywhere, detonating hilarity even *between* specific laughs. In some of Act I, more of Act III, and all of Act II, *Noises Off* is as sidesplitting a farce as I have seen. Ever? Ever.



Actors on: *Amy Wright, Dorothy Loudon, Brian Murray, Jim Piddock in* Noises Off.

Noises Off starts with a program-within-a-program you must giggle over in your playbill. It is for a typical moth-eaten British sex farce, *Nothing On* (note the symmetry of the titles), presented by a cast of no-talents at the Grand Theatre, Weston-super-Mare. What we watch onstage is the final, faltering run-through of this threadbare frolic, in which an aging but still randy comedienne, Dotty Otley, plays a maid in a supposedly vacated country house, where the renting agent, played by Garry Lejeune, a vacuous *jeune premier,* has brought a dumb blonde, played by Brooke Ashton, a dumb blonde, for an assignation. The owner of the house, a playwright played by Frederick Fellowes, a third-rate method actor with madness in his method, arrives with his gung ho wife, played by Belinda Blair, the cast gossip. The owners are trying to evade the tax agents, for whom they promptly mistake the illicit lovers. Soon matters are further complicated by a burglar, played by Selsdon Mowbray, who has two afflictions: galloping deafness that comes and goes and steady dipsomania that comes and comes. There is also a pair of stage managers: Tim Allgood, who doubles as a rich Arab wanting to buy the house, and Poppy Norton-Taylor, who understudies Brooke in life as well as in art.

Just as *Noises Off* echoes *Nothing On,* life, if you can call it that, imitates ... whatever it is—certainly not art. Lloyd Dallas, who is directing *On* in *Off,* is also having concurrent affairs with Brooke and Poppy. An unflappably solicitous hack, his affability stuffed with ice (that good actor Brian Murray does not quite manage the Baked Alaska quality), he is losing his grip on his lousy actors just as on his messy philandering. Almost everyone in the production is involved with almost everyone else in sex or vengeance or both—there is sabotage and mayhem onstage and off. And Selsdon's affair with the bottle and consequent disappearances and last-minute retrievals spread panic among all. Enough plot; let me add only that all three acts of *Off* concern the first act of *On*: the Weston-super-Mare dress rehearsal onstage; a matinée, next month, backstage at Goole; and another performance, another month later, onstage at Stockton-on-Tees, where the last shred of precariously maintained discipline disintegrates and the actors improvise preposterously—except for Brooke, who stupidly sticks to the script with equal disastrousness—and though Chaos is restored, the great Anarch won't even let the curtain fall.

I doubt whether Frayn has written anything else as funny, but, then, very few people have. The way the ludicrous theatricality of shoddy lives and the shoddy ludicrousness of lifeless theater interpenetrate so that all boundaries yield to universal havoc—universal *comic* havoc—is endlessly funny and even a trifle melancholy. Thus the actors, both on and off, exhibit the full spectrum of human gullibility, folly, incompetence, and imbecility, and yet, absurdly, muddle through. And Lloyd, the director, who comes nearest to being a man of sense, finds himself being sucked into incoherence, even unto declaring that doors and sardines—both of which figure ubiquitously in *Nothing On*—are what theater, farce, and life are all about. A demented remark, but, in a condignly crazy way, the play bears him out. Sardines are for indulging our appetites and doors are for escaping into privacy, but the sardines keep vanishing and some unbargained-for Other is always lurking in the haven behind each door. Which is what the farce of life and the farce of theater are all about. And in this life as in this theater, we are never sure which is onstage and which backstage, which is presumable playacting and which putative reality. It may even be that doors become sardines and sardines doors. Certainly Lloyd, just griping about a calamitous *Richard III* he is directing back in London, turns, unconsciously and hilariously, into Richard III. So tragedy pops up in farce, and kippers become portals. And Frayn becomes a superior Alan Ayckbourn.

Michael Blakemore, who triumphant-

Photograph by Martha Swope.

ly directed the show in London, repeats his assignment here—abetted by Michael Frayn's cuts, additions, and revisions—with even greater choreographic splendor. For example, one thing the play lacked over there was a cactus; this lapse has here been pointedly rectified. Another thing it lacked was an ending; now it comes closer to having one. It still has risibly apt sets and costumes by Michael Annals (amazing what three Michaels can do for a play!) and a cast that is largely lovely. Victor Garber, Deborah Rush, Linda Thorson, Jim Piddock, and Douglas Seale are at most a hairbreadth from perfection, and Paxton Whitehead is even closer than that. Brian Murray, fair in Act I, becomes delightful in II and III. Alas, Dorothy Loudon hams it up foolishly and destructively, only to settle down a bit in Act III; Amy Wright looks right but acts, if she acts at all, wrong.

There is something exhilarating about the rehabilitation of a genre. Scholars have lately been extolling the importance and dignity of farce, but where were the contemporary farces that could corroborate them? In *Noises Off* we have the pleasure of seeing a once thriving but lately moribund genre come alive again to shake us with laughter and even, improbably, shake us up into a little peripheral thought. I call that exciting.

HAVE YOU PAID A VISIT RECENTLY TO A singing mortician? If you haven't and would like to, I commend to you **Peg**, the new show with which the producer Zev Bufman tries to outbid his achievements with *Private Lives* and *The Corn Is Green*. This one is Miss Peggy Lee's retelling of her life in song and monologue, but the private life, once past childhood, is laundered for publication, and the songs, old and new, tend to sound corny or too green. *Peg* invites comparison with Lena Horne's autobiographical show of two seasons ago, but Miss Horne is as different from Miss Lee as night from day, or life from death. Actually, Miss Lee, in Florence Klotz's flatteringly sculptured white gown with its vaguely Egyptian silhouette, is rather like a bleached sarcophagus placed upright on the stage and jerked about by a puppeteer who is himself close to mummification. She holds the mike in her left hand, and with the right keeps making one or two schematic, repetitious gestures. Some of her songs and unrevealing, quirkily off-center reminiscences are delivered from a chair stage left; others, from an identical chair stage right. Then back again. (Staging by Robert Drivas.) In between, she does still others standing, sashaying around a bit, and once—distressingly—trying to dance.

Her singing, some painfully flat notes aside, is still, with the help of the micro-

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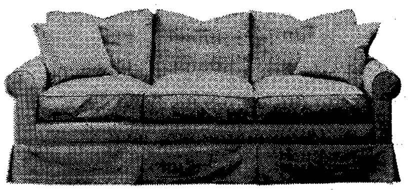

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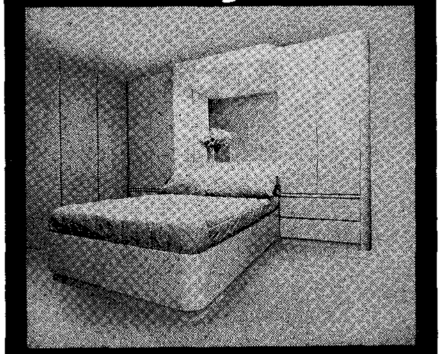

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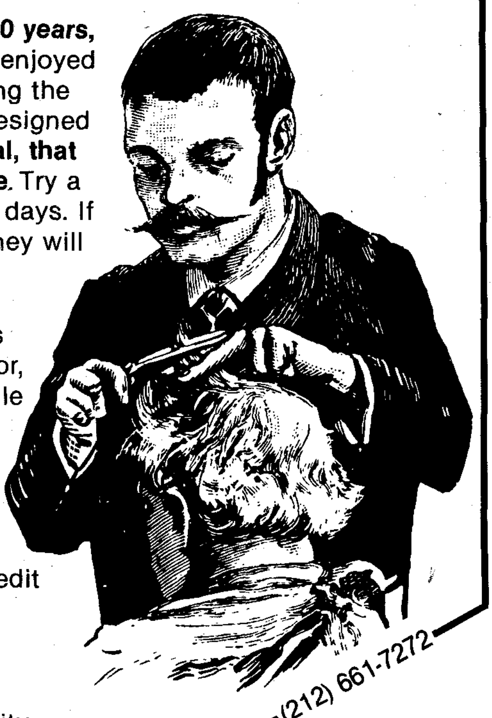

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phone, acceptable, albeit lacking in variety and genuine animation, which she manages only sporadically, but, then, quite effectively. The spoken commentaries (at first, oddly, in the third person) are either in grating doggerel or in dog-eared prose ("and the night falling, falling like black velvet," "and the years went by full of comedy and tragedy"), and sometimes she seems to ramble ("they put the casket behind . . . beside . . . the casket"). She moves her iconic face as minimally as she does her body, and this combined with a speaking voice as flat and monotonous as her native North Dakota suggests the constrictions of plastic surgery or the restrictions of embalming. Miss Lee is so laid-back, she is practically laid out. In the spoken passages, she is joined sometimes by disembodied voices representing her father, mother, husband, etc., or by the scarcely more substantial ones of her bass player and drummer limply relating lackluster anecdotes from her past.

Cy Coleman, who was to have contributed songs to the show, is now, sans new songs, listed as "creative consultant." The new songs have music by Paul Horner, lyrics by Miss Lee, and vocal arrangements (there are a half-dozen backup singers) by Ray Charles. These songs are mostly mediocre, with one or two better than that, and two or three worse. Some, though not all, of the old songs hold up, and all the orchestrations by a dozen, mostly top-notch, orchestrators, performed by 28 musicians under Larry Fallon's able direction, sound dashing and dazzling; too bad they have to be hung on this Peg.

Near the end, having doused us for a couple of hours with her murderously upbeat tedium, Miss Peggy trots out a recital of the grisly symptoms of an illness that for some time blinded and crippled her, but which she leaves curiously unnamed. Whether this is meant as an apology for the foregoing or a forestalling of criticism to come, it is in dubious taste. The performer likes to be billed as "Miss Peggy Lee"; I used to think this an honorific, but recognize it now as a categorical imperative.

WENDY WASSERSTEIN HAS REWRITTEN and improved **Isn't It Romantic,** which is now smartly directed by Gerald Gutierrez, pleasingly designed, and generally well acted at Playwrights Horizons. A series of spunky vignettes from the interacting lives of two young women friends, one Jewish, one Gentile, and their families and lovers, it has a nosegay of wit and a whiff of rueful wisdom. But it is still too external, revue-sketchy, flashy. It needs more of something: the mania of a Christopher Durang, visionariness of a Sam Shepard, weird underlying tenderness of a Tina Howe. But the omens are good. ■

Music/Peter G. Davis

MARATHON MAN

"...A critic's calendar: Wagner to Puccini to G. & S.; three pianists, two composers, more minimalism, the *Messiah*..."

UNTIL THE HOLIDAYS ARRIVE AND APPLY the brakes, New York's musical activities proceed at such a frantic pace during December that not even a critic with a willing spirit and a fistful of free tickets can take in everything. That blurred figure recently seen tearing through Lincoln Center and down to Carnegie Hall or across Central Park to the 92nd Street Y was probably me, desperately trying to sample as much as possible during eight days. I missed more than I heard, considering the 150 or so options, but the mere effort increased my appreciation for the city's incredibly rich and varied musical life.

Fated lovers: *Behrens and Cassilly in the Met's* Tristan.

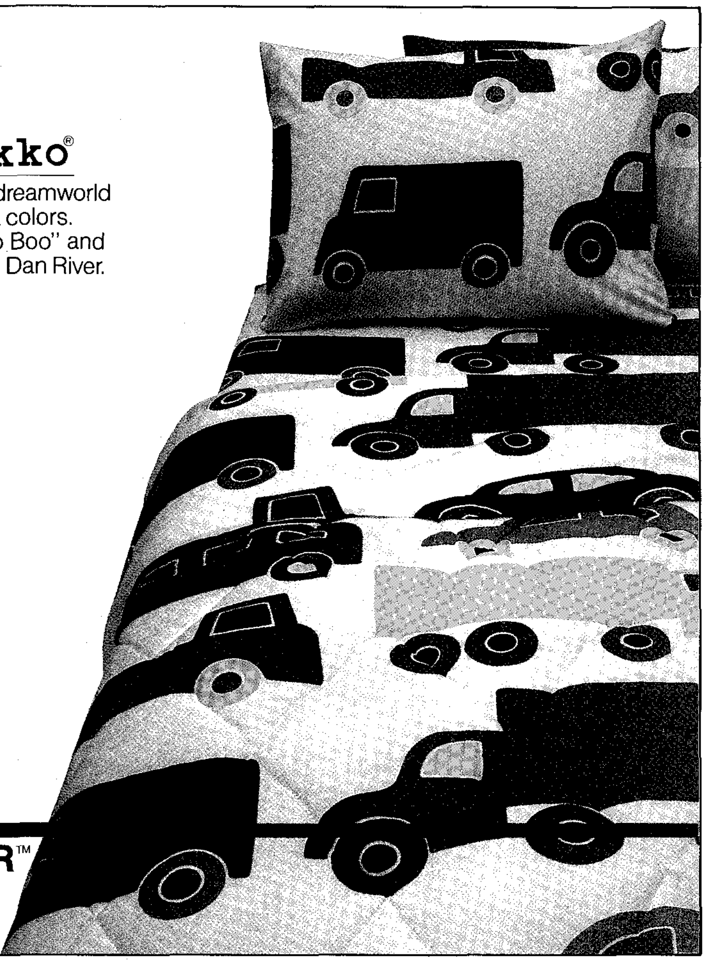
The Metropolitan Opera's **Tristan und Isolde** led the week off, much improved since the revival of three years ago but still short of ideal. James Levine now has a better grasp of the score's ebb and flow, although the conductor's reading lacks the tonal refinement and measured pace that make his *Parsifal* so distinguished. Hildegard Behrens, like all Isoldes these days, presents a compromise: a reliably secure voice of middling quality and a seething dramatic intensity that creates compelling moments rather than an integrated character. In view of the alternatives, we must be grateful for an Isolde with at least this much to offer. Behrens will have to make do without a Tristan for now—Richard Cassilly did the best he could, and I admire him for it, but his performance amounted to little more than a respectable rough sketch. Tatiana Troyanos (Brangäne), Richard J. Clark (Kurvenal), and Aage Haugland (Marke) moved efficiently through Günther Schneider-Siemssen's adroit mixture of romantic reality and cosmic cinema—an elaborate scenic conceit, but the mechanical seams become more apparent with every repetition.

Between Acts I and II of *Tristan,* I dashed over to Avery Fisher Hall just in time to catch most of **Alexander Toradze**'s blistering account of Prokofiev's Second Piano Concerto with the Los Angeles Philharmonic conducted by Andrew Davis. Toradze, a young Russian émigré and silver-medal winner at the 1977 Van Cliburn Competition, is a tremendously exciting talent, and we should hear him more frequently. The Prokofiev Second is a harshly neon-lit, viciously abrasive tour de force, but Toradze discovered a disturbingly insistent lyrical impulse beneath the explosive energy without neglecting the music's raw power or invitations for virtuoso display. The next evening, the Los Angeles musicians' guest soloist in Carnegie Hall was **Jeffrey Kahane,** another Cliburn finalist and last April's gold-medal winner of the Rubinstein Competition. Kahane is the exact temperamental opposite of Toradze, a restrained, aristocratic poet. He played Mozart's Concerto in B flat, K. 450, with a poised elegance and purling precision that explored every facet of the work's friendly self-confidence, sparkling wit, and civilized humanity.

The next morning I was back at Carnegie for a thirteen-hour day. During the morning and afternoon I listened to 25 young instrumentalists as they auditioned for Affiliate Artists' valuable residency program to place solo performers in communities all over the country. Trying to assess so much promising talent in one sitting is exhausting but exhilarating. After all, one of these fledgling musicians may develop into a **Rudolf Serkin,** who gave his annual recital that evening and, at 80, remains something of a miracle. The program was typically earnest and substantial: Beethoven's *Moonlight* and *Appassionata* sonatas, a late Haydn sonata (in C, No. 50 or No. 60, depending on how you count), and Schubert's *Moments Musicaux.* Serkin can often be too granite-like in his uncompromising quest for musical truth, but at this concert every note was illuminated by the wisdom of Nestor, and even the occasional misplaced finger seemed, paradoxically enough, in exactly the right place.

It has been a couple of years since I last attended a **League-I.S.C.M.** concert at Carnegie Recital Hall. The International Society for Contemporary Music was founded 61 years ago in Salzburg, and was a major showcase for important composers' new works until the interruption of World War II. Since then, I.S.C.M.—the American chapter, at least—has earned a reputation for promoting dull, gray, bone-dry music from academia, and I'm afraid the picture remains largely unchanged, judging from this concert. There was one programming innovation to suggest that the I.S.C.M. may be loosening up a bit: Steve Reich's *Vermont Counterpoint* for ten recorded flutes and one live soloist (Susan Palma) sounded utterly fresh, charming, and eager to communicate, compared with its crabbed neighbors.

I saw the second cast of the Juilliard School's **La Bohème** production, a safe-and-sane, traditional approach directed by Graziella Sciutti with sets by Ming Cho Lee and costumes by Hal George. It was rumored that Sciutti had little time to work with the cast, having replaced Tito Gobbi rather late in the day. No one would have guessed. Sciutti's own long experience as a singer and her firsthand



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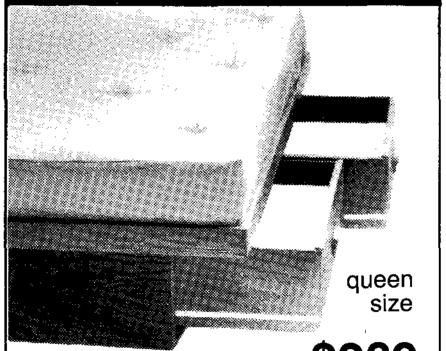

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knowledge of *Bohème* (as an enchanting Musetta in Karajan's famous La Scala production of twenty years ago) resulted in a smoothly run show in which sharply drawn character relationships took precedence over fancy stage business.

After two seasons of watching Zeffirelli's monster *Bohème* at the Met, it was refreshing to see the opera played on a human scale, especially the second-act café scene. However busily the background bustled with holiday revelers, the six principals always remained the primary focus. Even the wonderful tiny moment before Musetta's "Waltz" when Mimi and Rodolfo have their first gentle little scrap—two lines that usually get lost in the scramble—came across with just the right, light emphasis. I doubt if any of the singers I heard are destined for stardom, but they all revealed healthy voices, sang Puccini in a style he would have recognized, and seemed to be thoroughly enjoying themselves.

A matinée performance of **The Gondoliers** by the Village Light Opera Group at the Fashion Institute ushered in a busy weekend. In the past, the V.L.O.G. has been known to muck around with Gilbert and Sullivan (I recall a weird *Princess Ida* not long ago, staged in a space capsule), but this production played it straight with only a few minor aberrations: The Grand Inquisitor was supplied with a mute horror-movie assistant named Igor, and the canals of Venice contained a crocodile that occasionally popped out to provide distinctly minor merriment. Otherwise, this was a pleasurable affair—even outstanding in the music department, thanks to an excellent orchestra and Ronald W. Noll's affectionate conducting. The voices were strong, too, and that decided asset gave added point to Sullivan's delicious send-up of Italian-opera conventions. William Koch's staging depended excessively on foot-swinging chorus lines and corny operetta poses that were already clichés when V.L.O.G. was founded, nearly 50 years ago—momentary blemishes on a generally superior *Gondoliers.*

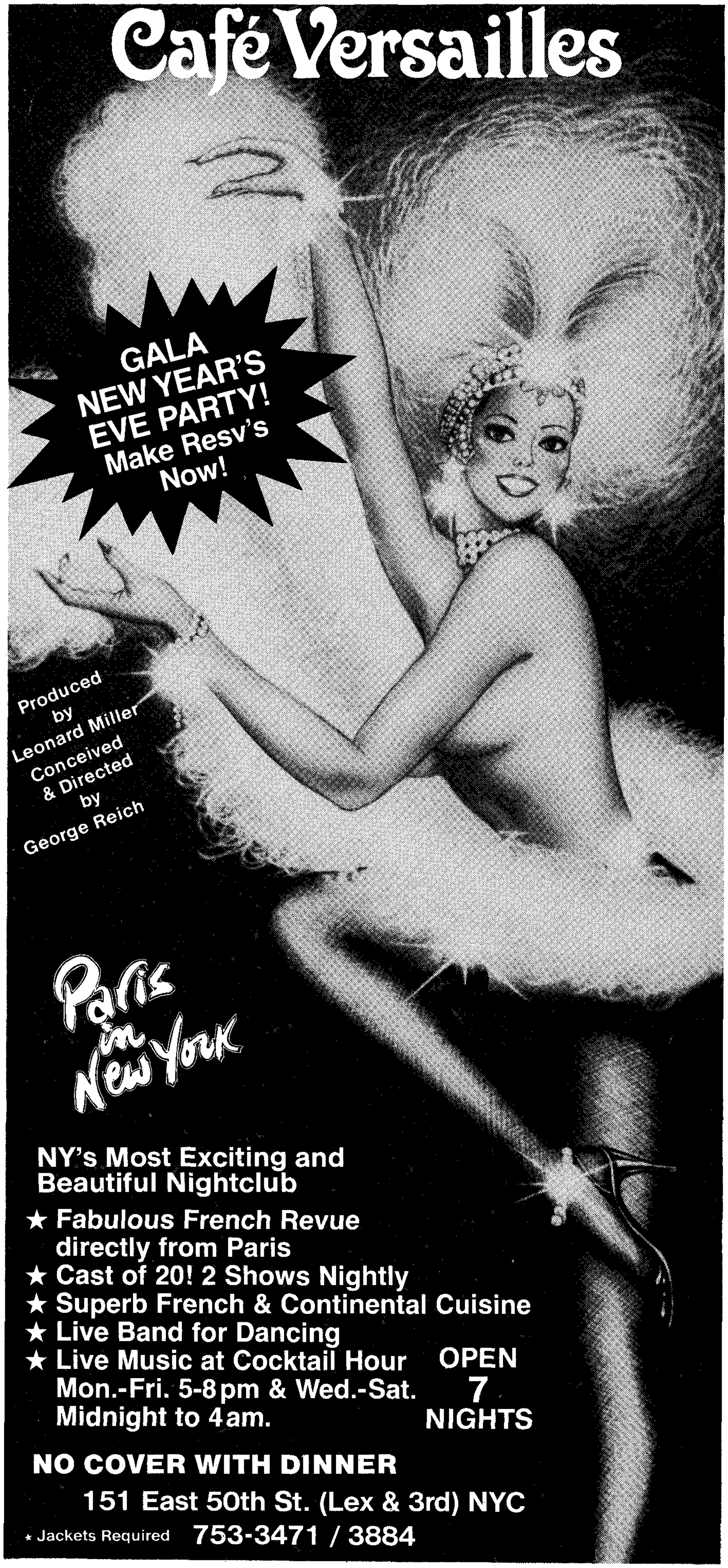
That evening, after Ransom Wilson had invited us to **Meet the Minimalists** with his Solisti New York at the 92nd Street Y, I was tempted to retract any kind thoughts I might have harbored earlier in the week about *Vermont Counterpoint* and other works of this ilk. Then it occurred to me that perhaps the music was being heard to disadvantage, wrenched out of its proper context. Philip Glass suffered the most. *Company* and *Façades,* two brief scores for chamber orchestra snipped from full-length theater pieces, sounded positively inane, feeble doodlings that any first-year harmony student could have tossed off in ten minutes. Glass's technique may be that of a miniaturist, but his musical aesthetic is Wagnerian in scale, a slow-motion evolution of events that can only create their hypnotic fascination when allowed to drone on for hours.

Reich strikes me as a far more subtle and inventive composer, although *Vermont Counterpoint*—this time played by eleven flutists onstage rather by a soloist with taped accompaniment—seemed less effective than the original version performed at the I.S.C.M. concert. All the built-in tensions of the piece were drained away as the soloist inevitably disappeared into the live tootling ensemble, which in any case lacked precision. John Adams's *Grand Pianola Music*, a big hit at the Philharmonic's "Horizons '83" festival last spring, also made a lame impression, definitely the fault of a mediocre performance. Despite his newfound enthusiasm for minimalism, Wilson demonstrated scant ability to conduct the stuff with what it requires most: strict discipline and dramatic flair.

Morton Gould and **Elliott Carter** hardly make a complementary pair of composers, but fate threw them together last Sunday when they shared birthdays and received official musical tributes. In the afternoon at Carnegie Hall, Gould celebrated his seventieth year by conducting the American Symphony Orchestra in four of his works, while that evening Speculum Musicae honored Carter's seventy-fifth birthday at the 92nd Street Y. A number of people attended both events, and doubtlessly they are still wondering how two close contemporaries could possibly have less in common.

One of a vanishing breed of professionals, Gould is a composer who long ago discovered how serious musical techniques might be honorably adapted to commercial use and serve the needs of every conceivable medium. Vaudeville, radio, television, film, ballet, and the concert hall—name it, and there is a Gould score to do the job smartly, skillfully, and effectively. One major snag: Gould's fastidiously tailored music goes in one ear and out the other, like so many polished works by thousands of minor musical craftsmen over the ages. And so it went at the American Symphony's concert—*Serenade of Carols, Burchfield Gallery, Apple Waltzes*, and *Spirituals for Orchestra*, four pleasant, impeccably constructed little suites, easy to hear and even easier to forget.

If Gould represents American composition at its most practical, conservative and innocuously ingratiating, Carter stands at the opposite extreme—not exactly an isolated figure in the tradition of Ives, Ruggles, Partch, and other rugged individualists of the past, but still the creator of ferociously complex and severely unapproachable music as far as the general public is concerned. The Y's



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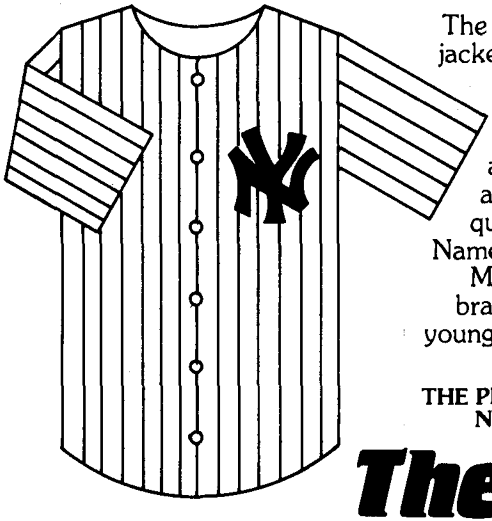

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Kaufmann Hall, a comfortably intimate auditorium, was only about two-thirds full for this concert to celebrate a man whom most people, however begrudgingly, would call our most prestigious living composer. Like Gould, Carter produces his scores only on commission, but the demand comes from just a handful of musicians who share his aristocratic attitudes and respect his intellectual rigor. Each new piece serves no extramusical function; Carter's music obeys its own artistic dictates proudly and aloofly, without seeming to care how many or how few listeners perceive its interior poetic vision.

The String Quartet No. 1 opened the program—an appropriate choice, since this 40-minute revelation written in 1950–51 came to Carter quite literally in the desert (during a sabbatical period in Arizona), and it marks the beginning of his mature style. Frankly, I find the effort and strain it must have cost to compose this quartet all too audibly apparent, and Speculum's four string players also seemed hard-pressed to communicate such a maze of convoluted, excessively self-conscious rhetoric. Compared to the First Quartet, the music Carter composes today pours forth with easy, unimpeded fluidity and confidence, generating vivid musical images that might even be considered downright accessible. The wittily articulate dialogues of the new *Triple Duo*, the vaulting virtuosity of *Changes*, for solo guitar, and the kaleidoscopic moods of *In Sleep, in Thunder* (six poems by Robert Lowell for tenor and fourteen instrumentalists) dazzle the ear, and occasionally touch the heart as the mind races to keep pace with this restless creative force.

Handel's *Messiah* comes in all shapes and forms at Christmas time—it would have been possible to attend a different rendition of this seasonal staple nearly every evening. I settled on **Musica Sacra**'s performance in Fisher Hall as a finale to my eight-day marathon, and I doubt very much if the city offers a better version. Of course it all depends on how your taste runs in *Messiahs*. Victorian souls with a yen for the old days, when the oratorio was thundered out by a thousand voices and a full symphonic band, might have been disappointed. This was a light-textured, fleet performance sung by a chorus of 30 and played by a chamber orchestra of corresponding size. Richard Westenburg coaxed a delicately transparent web of sound from his forces and achieved some truly gorgeous effects, but when Handel calls for a joyous noise the conductor never held back. Arleen Augér, Paul Esswood, David Gordon, and Julien Robbins were the soloists, a sure guarantee of vocal excellence. If you missed Musica Sacra's *Messiah* this year, try to be less careless next December. ▬

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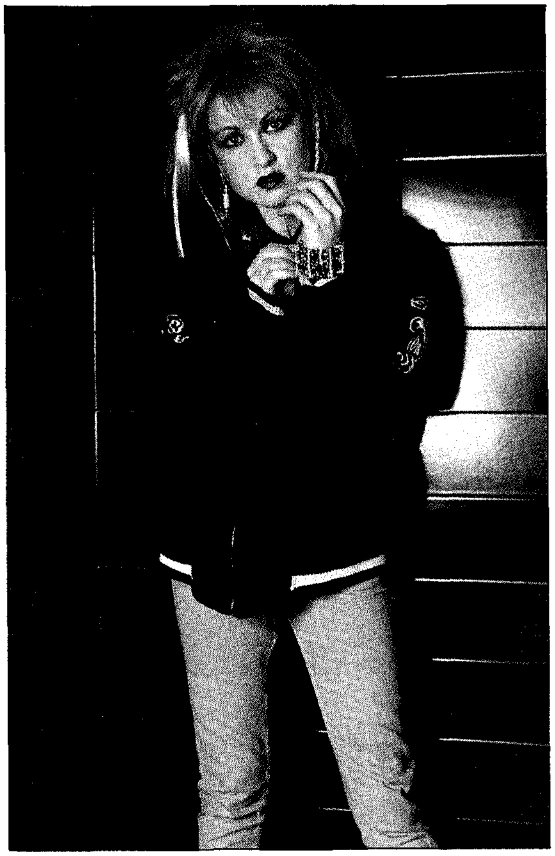
Sounds/David Frankel

FUNNY GIRL

"...Live, on video, and on record, rocker Cyndi Lauper makes music that taps a great pop tradition of smart silliness..."

IF YOU'VE SEEN CYNDI LAUPER AT ALL, you've seen her late at night on one of TV's proliferating rock-video shows: She's the cheerful, petite redhead in a red outfit made up of an old corset and a flared forties skirt, dancing through the streets of Manhattan at the head of a growing throng of outrageous women and (formerly) drab gentlemen swept up by her high spirits. The song she's singing, "Girls Just Want to Have Fun," is an upbeat anthem for the eighties, and though Lauper's a relative unknown, the video of her single, which has just entered *Billboard's* "Hot 100," is being played up to three times a day on MTV ("medium rotation," as they say). And she's beginning to be noticed.


Lauper: *Making a joyful noise.*

Lauper's character in the tape is a free spirit, a girl who combines a dress Jane Russell might have worn with the stubby black hat of a circus clown, who comes home so late it's early, and who copes blithely with her angry parents. It's self-mocking, and winning, and the song itself is wonderful—as is Lauper's debut album, *She's So Unusual.* But right now, of course, MTV's the best kind of exposure a rocker can have; without it, a fresh voice like Lauper's might never get heard.

Live—she was at the Ritz last Saturday—Cyndi is every bit as kinetic and alluring as her video: She devours the whole stage, sashaying with her old-fashioned skirts and petticoats, dancing loose and free or tight and furious, playing coy or vampish, throwing in sudden bits of friendliness. Her repertoire—New Wave borrowings, hard-rock originals, occasional soulful ballads—is broad. Through it all there's her humor, which taps a great pop tradition of smart silliness. In doing so, Lauper touches rather tenderly on some of the enthusiasms many listeners felt for rock 'n' roll on first hearing it.

Cyndi Lauper's good cheer is real, but it's hard won. She grew up in Williamsburg and Ozone Park, on the Queens-Brooklyn boundary line. Lauper's parents divorced when she was five, and her mother worked as a waitress and at other such jobs to support her three children. "I'd see her come home dead tired after twelve or thirteen hours of work so that she could feed us," Lauper says. "I saw her suffer an enormous amount, and I was angry." That anger helped make school an almost impossible proposition. "I always thought I was no good," she says. "I went to so many different schools and flunked out of everything; I was a delinquent, a street kid." Of course, Lauper didn't always make things easy for herself: She first dyed her hair when she was twelve, and quickly developed a taste for bright-colored, recherché dress. "When I looked at my clothes, I'd smile, because it would cheer me up," she says. Her style was idiosyncratic enough to prompt neighborhood types to throw rocks at her.

Dressing up was not the only way Lauper made herself smile. "I always sang—I sang before I talked," she says. "When I was sad I would sing, and I'd feel better." She joined her first band at age eleven, doing Beatles songs in a basement, and four years later she was singing folk songs with a girlfriend on club hoot nights. But Lauper also had a talent for art, and those around her felt art had more potential. "I always loved music, but I was always being told, 'Oh, that's no good for you; don't do that.' " So she attended a string of art-oriented schools, flunked out of all of them, and decided, at twenty, to try singing professionally.

At first, though, that seemed even worse than being an artist. For three years, she worked on the Long Island club circuit, singing in bands that covered other people's hits, new and old. It was a predominantly male world, and an abrasive one. "In bands like that there's a certain boys'-club atmosphere, and a girl will have a difficult time," Lauper says. "I took a lot of abuse. And then we were always working to make a truck payment, or to buy equipment that would be outdated as soon as you turned around. And singing other people's songs didn't sit well with my creative process." By the end of her cover-band stint, she thought that one more rendition of "Piece of My Heart" or "White Rabbit" would kill her.

In 1977, Lauper met saxophonist and keyboard player John Turi and began writing songs with him. The next year, they formed Blue Angel, an eclectic band that put out an album in 1980, toured Germany with Joe Jackson, and appeared on German TV with Hall and Oates. But despite good reviews, the record got no radio play and was hard to find in the stores. "We were starving," Cyndi says. "We used to go to a gig and look at the deli tray as the meal for the day. We'd look at each other and say, 'Is this really happening to us?' After a while we just couldn't keep fighting it." The group broke up in 1982, Lauper decided to go solo, and earlier this year she landed a contract under her own name.

Though Lauper has learned to use her voice to unusual and often comic effect, she's serious as a singer. She has studied vocal technique for the past six years with Katie Agresta, an Upper West Side vocal teacher whose students include other local rock musicians. Her voice is

Photograph by John Goodman.

a big one, sometimes almost tough, but sweet and moving when occasion demands (notably in "Time After Time," a haunting song that she co-wrote, on the new album). High whoops and hiccups kick things along, and sometimes there's an extraordinary broken shout—like a child having a tantrum, but in tune. "Everything has textures and layers," Lauper says of her voice.

Her influences are equally diverse: She cites Ronnie Spector, the Beatles, Frankie Lymon, and others appropriate to a singer of her generation, but she also talks affectionately about people like Fanny Brice, the Boswell Sisters—even Mario Lanza. And, she adds, "I used to study jazz; I learned to phrase by listening to Billie Holiday and Lester Young."

There isn't much jazz in her style now, except perhaps in her taste for pushing on with a song long after the end of the written lyrics, as she does in her version of Robert Hazard's "Girls Just Want to Have Fun."

The song's one of those pop epiphanies of serious play—playful in that it's great fun, serious in that the fun is no trivial pleasure. The video version reflects the artistic impulse Lauper set aside in favor of music. She attended to the visual details, even picking the set's wallpaper ("This was an artist's video," she asserts, "not a video with an artist in it"). The video also has some autobiographical touches. In it, Cyndi's mother (played by herself) waits anxiously for her daughter to come home after a night out. She sits in her kitchen, cracking countless eggs into a bowl. When Cyndi appears, her mother prays to Saint Anthony—"which," Lauper says, "is exactly what my mother did; we had incredible fights."

When Cyndi talks about her childhood, her voice can turn sad, almost bitter, so the video's exuberance is a kind of triumph: Cyndi and her mother can now look back and have fun with those years. Lauper invited all her girlfriends, and their girlfriends, to dance in the street and party scenes. "We danced all the way through Manhattan—it was fabulous," she says. "To me those girls reflected real life, and that's what I tried to portray, that kind of beauty."

The "Girls Just Want to Have Fun" video has already made Cyndi Lauper one of the good things about 1983. But if she's not a star in 1984, she can live with it. "I'm happy," she says. "I'm doing what I want in life. For years I thought I was really a failure, and I'm not—I can sing." Now that her career is picking up speed, you can hear the optimism in her neatly placed hiccups and shouts. Hidden away in her bag of vocal tricks there's even a yodel. "I *love* to yodel," Cyndi says. "Of course, there's no call for it." ▬

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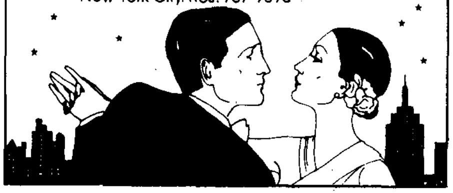

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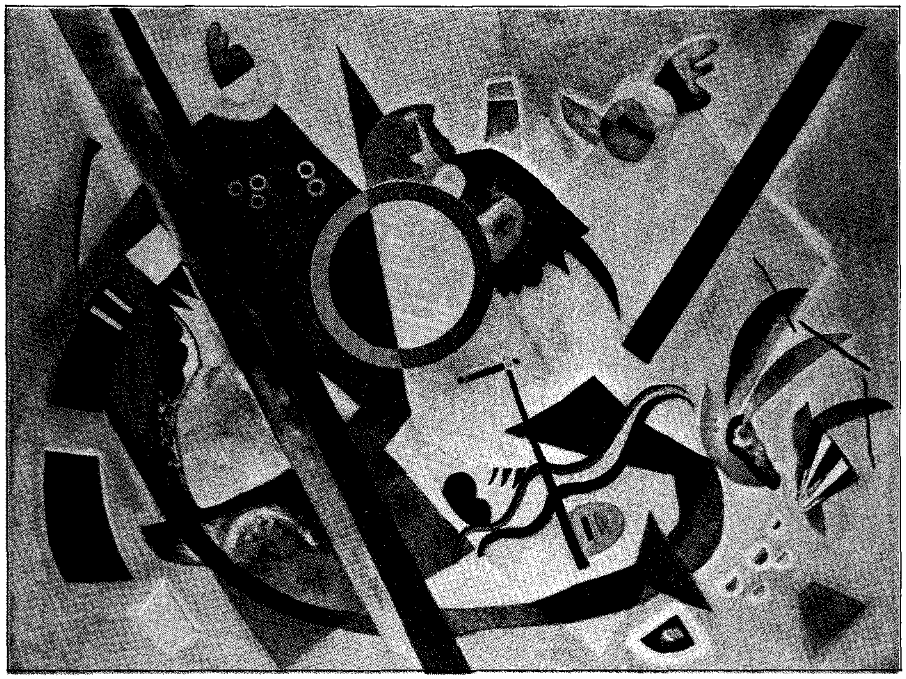
CONVERSATION WITH KANDINSKY

"...Here we see an artist energized by the experiments of the Russian avant-garde, which looks on him as a mentor..."



Lyrical: *Kandinsky's* Multicolored Circle *(1921), at the Guggenheim.*

THE SECOND OF THE GUGGENHEIM'S three exhibitions about the life of Vasily Kandinsky is as faintly exasperating as the first. The problem is not the show's content but its pace. Like its predecessor, two years ago, this one, **"Kandinsky: Russian and Bauhaus Years, 1915–1933,"** rumbles along patiently, ploddingly, at a speed that leaves you plenty of time to wonder why the museum set it up this way. There was no particular reason *not* to do this show, since Kandinsky's venture into abstraction at the beginning of this century was prescient, to say the least, and his lyrical imagination still holds up after long scrutiny. But neither was there much of a burning reason *to* do so. Kandinsky's work is not exactly underexposed—thanks in some measure to the Guggenheim's persistence in showing it. And the small pockets of information within the exhibition itself are puzzlingly out of joint with the rest of the art world. Do we really need an extended scrutiny of Bauhaus teaching methods at a moment when the International Style has toppled so far out of favor?

The best exhibitions speak both to the current moment and to history. If you don't mind that one of those addressees is missing, and if you aren't concerned about the length of the conversation, "Kandinsky: Russian and Bauhaus Years" will tell a good tale of the middle period, when Kandinsky skipped from one political hot spot to another. Here, his story reads like grand opera. We left him at the end of the first exhibition still in Munich, where he created his boldest experiments in abstract form. As the second exhibition opens, world war has just been declared; Kandinsky has been branded an enemy alien and must leave Germany. He returns to his native Russia just ahead of the revolution and loses his family's apartment buildings to the state. Nevertheless, he is energized by the experiments of the Russian avant-garde, which looks on him as a mentor. With the Bolsheviks in power, he takes a leadership role, becoming head of the Moscow Institute of Artistic Culture. But the drift of Russian art toward rational objectivity leaves Kandinsky facing serious charges of sentimentality and literary content in his art. Ever astute about the direction of the political winds, Kandinsky leaves Russia for Germany. As soon as he arrives, he is offered a permanent position teaching at the Bauhaus, where he remains (through its many moves) until the Nazis force the school to close. When he learns that his "Communist" associations have put him on the Nazis' enemy list, he flees to Paris, an exile again.

Not much of this turmoil makes its way into the exhibition. Kandinsky's beliefs about the spiritual sources of art and the emotional resonances of color dominate his entire career. He betrays his agitation only in the beginning of this show, in a set of watercolors, drawings, and prints that reveal, in the midst of their free-form abstract images, such incongruous sights as a picnic in progress, maidens in long dresses beneath towering castles, and angels holding trumpets. These poetic reveries are perhaps a backward step in the course of abstract art, but they are bright, buoyant, and charmingly fantastic beyond the reach of ordinary fantasy illustration. His work quickly turns abstract again, but we have peeked into its moonlit and fanciful sources, and the experience of Kandinsky's lyricism is hard to shake. You can begin to understand why Malevich and the tough-minded Russians found his work sentimental and too closely reliant (such are history's ironies) on peasant habits of decoration.

During Kandinsky's Russian period, his paintings grow perhaps a bit clearer and more explicitly geometric. The pattern persists through the early years at the Bauhaus. After nearly a decade of teaching, however, he has so thoroughly reduced art to a predictable system of color exercises that his own paintings become increasingly dry and dominated by methodology, as though the lyricism had been drained out of them. The exhibition bogs down, finally, because of the weakness of Kandinsky's late Bauhaus work. But before it reaches that impasse, it has slowed nearly to a halt in the sections devoted to Kandinsky's contemporaries. The selection of two dozen Russian works—by Malevich, Popova, Lissitzky, and others—that comes early in the show is neither large enough nor small enough to afford a good comparison with Kandinsky. The works by the artist's Bauhaus colleagues that are also on display are no more enlightening. There are endless color exercises by Bauhaus students that are a whit more exotic, and an intriguing sample of Kan-

Photograph by Geri T. Mancini.

dinsky's porcelain, murals, and interior-decorating schemes (he filled his dining room in Dessau with a funky-modern table and chairs by Marcel Breuer, and designed ceramic wall tiles for a music room requested by Mies van der Rohe). And why doesn't some enterprising performance person re-create Kandinsky's fascinating motor-driven sets for the Bauhaus performance of Mussorgsky's *Pictures at an Exhibition*?

But after all these diversions (important and trivial) you still return to the paintings and drawings, which secure Kandinsky's fame and the value of the exhibition. For most of those eighteen years, he remained in top form. There are major works here; the task is to find them. (1071 Fifth Avenue, at 89th Street; through February 12.)

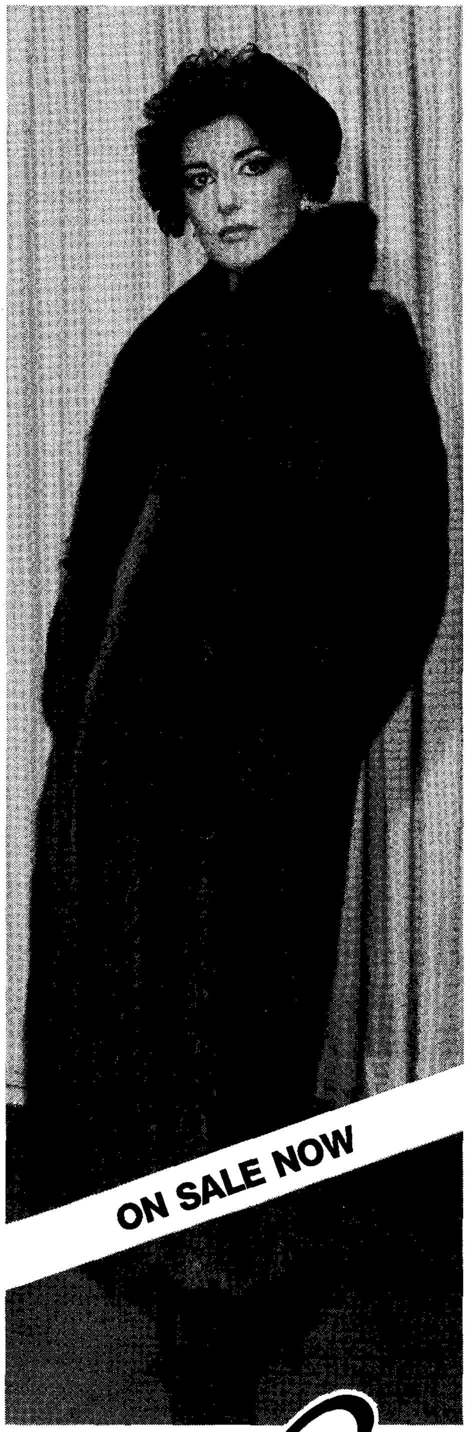
IN ALL THE DISCUSSIONS OF THE CRUcial role artists are to play in the look of Battery Park City's outdoor spaces, no one has grasped the essential point. We are led to believe, with typical New York provincialism, that nothing of the kind has happened before. In fact, artists, architects, and public organizations all over America are in the process of devising new ways of working constructively together, an impulse that derives partly from the growth of environmental art over the last twenty years and partly from more than two decades' experience in placing art on public sites. The news that artists will work closely with Battery Park City's architects—announced at a press conference at the Whitney Museum recently—is a welcome sign that we are finally catching up with the advanced thinking being done elsewhere in the country.

It's wise to abandon our provincialism. New York City now has a brand-new percent-for-art law, which requires that a small portion of the cost of municipal construction be allocated for art. There are roughly 50 cities, counties, and states, by the way, that have had such programs for years. The question of how to spend the new money is no longer the kind of issue that can be settled in comfortable privacy. The first impulse is to plop monumental sculptures into bare concrete plazas beneath the skyscrapers—plazas that are tiny concessions to zoning laws, not designed to be hospitable to living beings, much less to their creations. People who monitor public-art programs sometimes call the result "plop art." The practice differs only in the slightest degree from the nineteenth-century habit of dropping an equestrian statue into whatever clear space was left after the buildings went up.

Battery Park City's program is a model for the intelligent use of artists. The Battery Park City Authority, whose members were appointed to six-year terms by Governor Carey, created a *pro bono* Fine Arts Committee composed of some of the most important and experienced names in the art community—among them, art historian Robert Rosenblum, editor Elizabeth Baker, writer Calvin Tomkins, and Richard Kahn, the embattled chairman of the authority. They, in turn, asked artists to submit designs for the central plaza of the complex, which will front the Hudson between the set of buildings to be called the World Financial Center, now under construction. The committee eventually picked the joint proposal by Siah Armajani and Scott Burton, two artists who have founded their careers on making sculpture that creates a welcoming environment for people. Burton's furniture is both visually sophisticated and comfortably functional; Armajani's houselike constructions are based on Jeffersonian architectural ideals and American vernacular design. Clearly, the committee wanted the input of two artists who already had the public interest in mind.

Armajani and Burton then met with the architect for the World Financial Center, Cesar Pelli, and landscape architect M. Paul Friedberg. The four of them, working together, came up with a plaza that attempts to be responsive in a sculptural sense without being self-consciously "arty." The windy sweep of open space is to be broken up by different levels, walkways, tree arbors, benches, mini-plazas, and two vest-pocket parks that mimic on a smaller scale the rambling sylvan layout of Central Park. The pavement, the light fixtures—even a few rescued equestrian statues—will be of a sort to blend in with the emotional, visual, historical, and architectural texture of Manhattan. Eventually, five other artists—including Frank Stella and Nancy Graves—will be asked to design outdoor works for specific sites and to help design the sites as well.

It's a bold idea, though no bolder than the invitation issued to sculptor Nancy Holt by developers in Rosslyn, Virginia, to design a park for a government building (now near completion). And it's not quite as bold as the percent-for-art programs in the Seattle area, where environmental artists have been hired to transform abandoned lots, electric substations, and even old strip mines into public parks. But it's bold enough, especially for New York, where change for the better comes all too slowly and where the architectural community has yet to learn to trust artists. Only one of Carey's three appointees will remain on the authority (the two others are Cuomo's), and the future of the project is not yet clear. I can only urge that this fascinating experiment in urban livability be allowed to continue. ■



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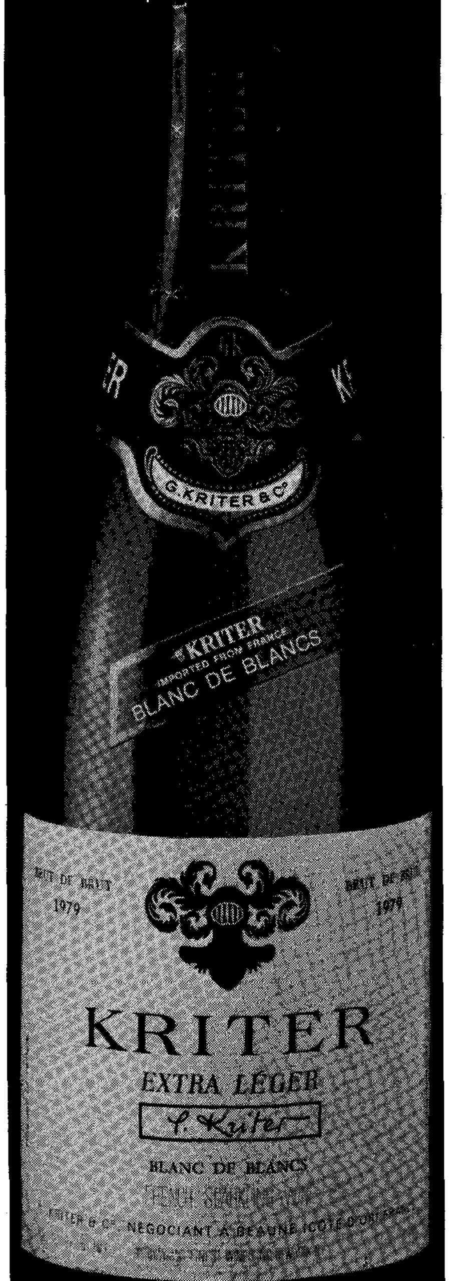

SALES & BARGAINS

BY LEONORE FLEISCHER

Male Chic

HERE'S A SALE FOR FASHION-CONSCIOUS men: suits in 36–42R and 39, 40, and 42L by Cerruti 1881, Hugo Boss, Sergio Pellari, and Gian Marco Venturi for Sfera, in wool-tweed, -flannel, or -gabardine, single- and double-breasted, were $550–$740, now $385–$518; sport jackets by top designers, were $385–$510, now $269.50–$357; outerwear by Sfera, was $360–$550, now $252–$385; leather outerwear, was $450–$965, now $315–$675.50; overcoats by Breco's, were $465–$675, now $279–$405; cashmere coats, were $650, now $455; pants by Boss and Cerruti, in corduroy, wool flannel, cavalry twill, or Donegal tweed, were $115–$175, now $80.50–$122.50; sweaters by Claude Montana, Ghinea, Oaks, and Spirito, now 30 percent off; and more. American Express (A.E.), Carte Blanche, Diners Club (D.C.), MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *Madonna, 223 East 60th St. (832-0268), Mon.–Wed., Fri., and Sat. 11 a.m.–7 p.m. and Thurs. till 7:30 p.m.; 390 Columbus Ave., at 79th St. (799-6900), Mon.–Sat. noon–8 p.m. and Sun. 1–6 p.m.; closed 12/25, 26 and 1/1, 2; while stock lasts.*

Larger Women

ASHANTI IS HOLDING A PRE-CHRISTMAS sale on selected clothing for women sizes 16–24: wool suits, most in sizes 20 and 22, were $200–$300, now $140–$210; wool-gabardine dresses with suede-trimmed flange, were $350, now $200; Peter B. Heller coatdresses, were $178, now $124.60; Entue shirtdresses, were $240, now $168; Rita Angelo holiday dresses, were $125, now $62.50; striped cotton one- and two-piece dresses from Italy, were $225 and $195, respectively, now $112.50 and $97.50; handloomed wool ponchos, were $185, now $100; and much more. A.E., D.C., M.C., V., checks accepted; all sales final. *Ashanti, 872 Lexington Ave., near 65th St. (535-0740); Mon.–Wed., Fri., and Sat. 10 a.m.–6 p.m. and Thurs. till 8 p.m.; closed 12/26 and 1/2; while stock lasts.*

He Sells Cels

HERE'S SOMETHING DIFFERENT IN HOLIDAY gifts for youngsters: Animation cels from *Sesame Street* and *Captain Kangaroo* are being sold by the artist out of his studio. They are very well priced and range from $1 up to $100; most are around $10. Checks accepted; no credit cards; all sales final. *Bruce Cayard Animation, 158 Eighth Ave., near 18th St., second floor (243-6574); Mon.–Sat. noon–8 p.m.; through 12/30.*

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine,* 755 Second Ave., N.Y., N.Y. *10017, five weeks before the sale.*

Engaging

HANDSOME DIAMOND SOLITAIRE RINGS with 14K-gold four- or six-prong mounting are here at very reasonable prices. The price of the stone includes the mounting: ⅓ carat, here $447; ½ carat, here $775; ¾ carat, here $1,475. Appointments necessary. A.E., M.C., checks accepted; refunds possible. *Alron Jewelry Corp., 580 Fifth Ave., at 47th St., Suite 1905 (921-7976); Mon.–Sat. 9 a.m.–5 p.m.; closed 12/26 and 1/2; through 1/7.*

Accessories

HAND-CROCHETED HATS, GLOVES, scarves, and other accessories are being sold in the designer's showroom at below wholesale: wool-and-fox hats, retail $200, here $90; wool and wool-blend caps and cloches, retail $40–$60, here $15; wool or mohair wide-brimmed hats, retail $60, here $15; lamb-trimmed gloves, retail $65, here $29; angora fingerless gloves, retail $15, here $7; velvet-trimmed cashmere gloves, retail $50, here $18; gauntlets, retail $30–$54, here $10–$25; mohair ruanas, retail $160, here $60; wool-jersey flings with mink-tail trim, retail $140, here $65; and more. Cash-and-carry only; all sales final. *Carolina Amato, 389 Fifth Ave., at 36th St., eighth floor (532-8413); Mon.–Wed. 11 a.m.–5:30 p.m.; 12/19–21 only.*

Paintings

FRENCH NINETEENTH-CENTURY STUDIO paintings that normally cost $800–$8,000 are now 30 percent off. There are landscapes, still lifes, and florals, almost all are signed, all have been restored in Europe, and all are framed. A few examples: pair of kittens by E. Perretton, was $3,800, now $2,660; very small painting of chickens by C. Benoit, was $2,800, now $1,960; vase of asters by Pierre Toussaint, was $4,200, now $2,940; landscape by Charles Clair, was $3,800, now $2,660; still life by Florentin, was $3,800, now $2,660; cows at market by André Mahon, was $2,800, now $1,960; and more. A.E., M.C., checks accepted; consignments possible. *Howard Kaplan's*

French Country Paintings, 827 Broadway, near 12th St. (477-4916); Mon.–Fri. 10:30 a.m.–5 p.m. or by appointment; closed 12/26 and 1/2; through 1/27.

Wholesale

THIS WHOLESALER DISCOUNTS WOMEN'S clothing sizes 2–18 year-round but is now closing out fall and winter things: suits by Harvé Benard and others, sizes 2–16 only, retail $200–$295, usually $179–$189 here, now $110–$129; melton-wool coats, single- and double-breasted, retail $225–$250, usually $169–$189 here, now $110–$149; down coats, retail $200, usually $140 here, now $79; winter storm coats with zip-in pile linings by Misty Harbor, Raincheetahs, and others, retail $250–$275, usually $139–$189 here, now $110–$149; and more. M.C., V., checks accepted; all sales final. *Better Made Coat & Suit Co., 270 West 38th St., twelfth floor (944-0748); Mon.–Fri. 10 a.m.–5 p.m. and Sat. till 4 p.m.; closed 12/26 and 1/2; through 1/15.*

Classic Men's Wear

ABOUT A THOUSAND MEN'S GARMENTS have to be cleared from this store before January 1 and are priced accordingly. The size range is 36S–48L, with a few XL: wool suits by H. Freeman, were $425–$495, now $199; Huddersfield-wool suits by Majer, were $345–$365, now $179; wool three-piece suits, were $295–$325, now $139 and $159; handloomed British Shetland-wool, tweed, or alpaca-and-wool-blend sport coats, were $225, now $112.50; cashmere-blend overcoats, were $245, now $179; cotton-and-polyester-blend single-breasted raincoats, were $135, now $69; double-breasted trench coats, were $150, now $79; imported silk ties, were $22.50, now $10.50 or three for $30. M.C., V. accepted with $50 minimum purchase; checks accepted; all sales final. *Wind-Schaper, 39 East 46th St. (355-1260); Mon.–Fri. 9 a.m.–6 p.m. and Sat. till 5 p.m.; closed 12/26; open till noon 12/31; through 12/31.*

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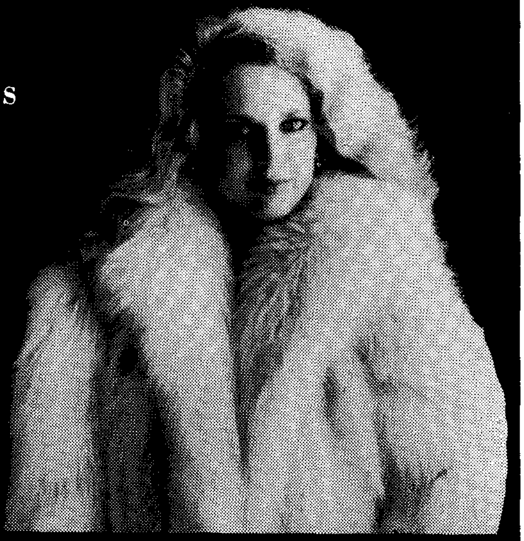

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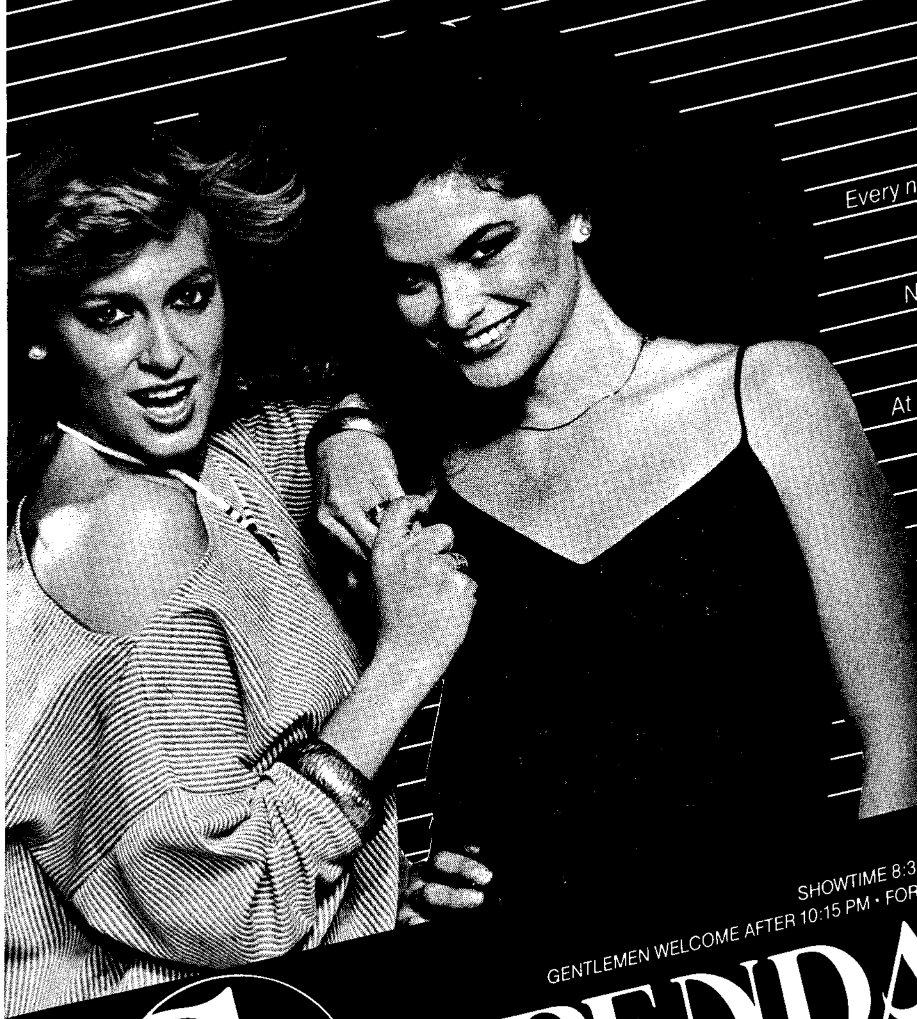

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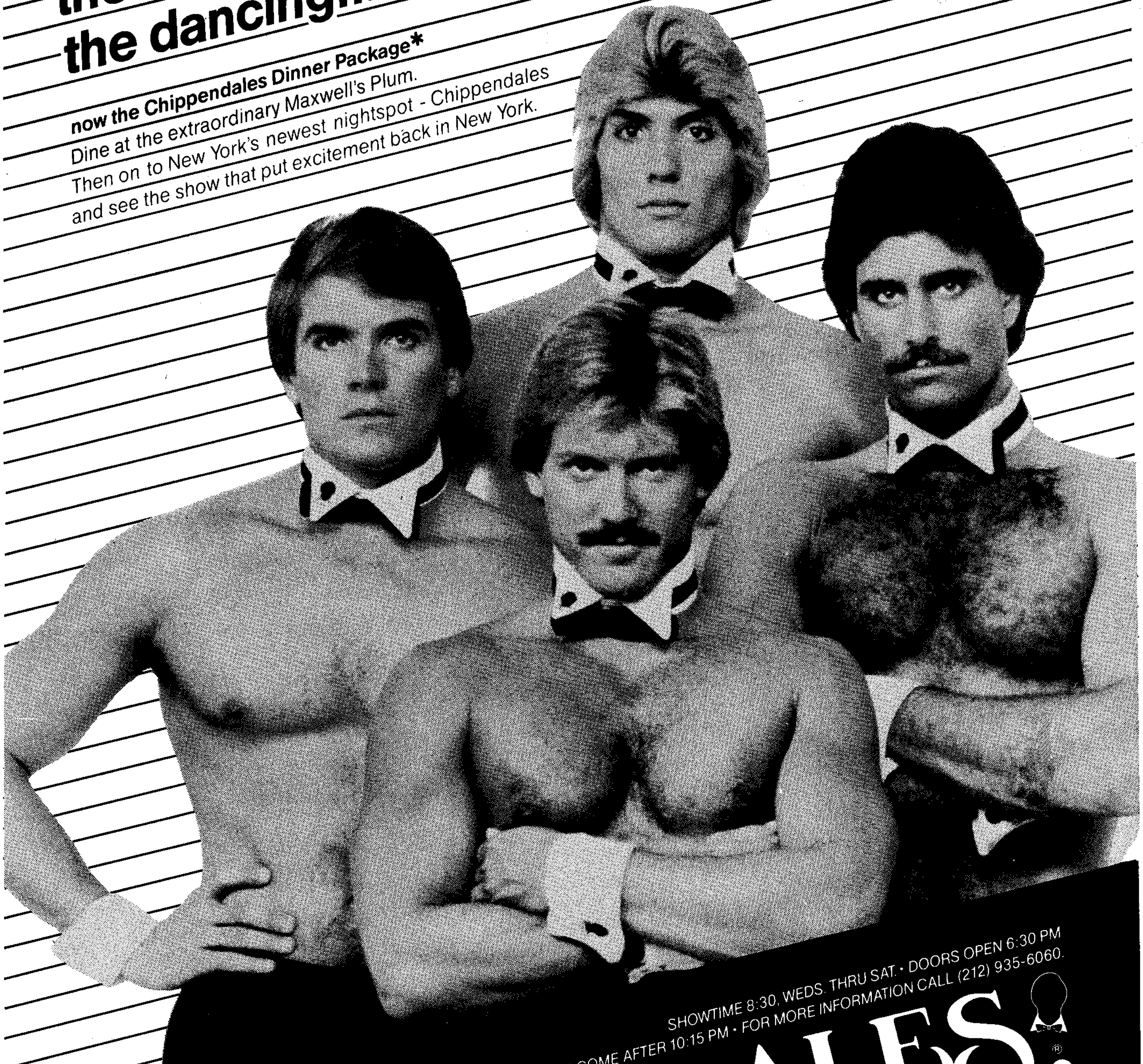

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A Complete Entertainment Guide for December 21 - January 3.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—Thru Dec. 20: "First Contact"; "Trobriand Cricket." Opening Dec. 21: "Dear Mr. Wonderful." #2—Thru Dec. 19: "Breaker Morant"; "Paths of Glory." Dec. 20: "Sullivan's Travels"; "The Great McGinty." Dec. 21-22: "Nights of Cabiria"; "The Bicycle Thief." Dec. 23-24: "Luna"; "Tragedy of a Ridiculous Man." Dec. 25-26: "Citizen Kane"; "The Magnificent Ambersons." Dec. 27: "Airplane!"; "Used Cars." Dec. 28-29: "Ulysses"; "Portrait of the Artist as a Young Man." Dec. 30-31: "Smithereens"; "Vortex." Jan. 1-2: "North by Northwest"; "Suspicion."

3. **VANDAM—Vandam St. nr. Ave. Americas.** 675-0498. "Krieg und Frieden/War and Peace."

4. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Dec. 22: "The Forest"; "Richard Pryor. . .Here and Now." Beg. Dec. 23: "D.C. Cab."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Thru Dec. 22: "The Ruling Class." Beg. Dec. 23: "Never Say Never Again." **AGEE ROOM**—"In the Realm of the Senses."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Liquid Sky." #2—"The Big Chill."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru Dec. 22: "The 1st U.S. Erotic Film Festival." Opening Dec. 23: "Ziggy Stardust and the Spiders From Mars."

9. **ART—8th St. E. of University Pl.** 473-7014. "The Man Who Loved Women."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Thru Dec. 24: Closed. Dec. 25-26: "Pride and Prejudice"; "Little Women." Dec. 27: "The Wizard of Oz"; "Singin' in the Rain." Dec. 28: "East of Eden"; "Rebel Without a Cause." Dec. 29: "Duck Soup"; "Monkey Business." Dec. 30: "Dial M for Murder"; "I Confess." Dec. 31-Jan. 1: "That Uncertain Feeling"; "Desire." Jan. 2: "King of Hearts"; "The Mad Adventures of 'Rabbi' Jacob."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Dec. 22: "Richard Pryor. . .Here and Now"; "Blue Thunder." Beg. Dec. 23: "Return of the Jedi."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Dec. 20: "The Godfather." Dec. 21-22: "Bread and Chocolate"; "The Last Metro." Dec. 23-24: "Gallipoli"; "Breaker Morant." Dec. 25-27: "The Godfather Part II." Dec. 28-29: "Lord of the Rings"; "Wizards." Dec. 30-31: "Straw Dogs"; "The Wild Bunch." Beg. Jan. 1: "Giant."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Scarface." #2—"Gorky Park."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—Thru Dec. 24: "Under Fire." Opening Dec. 25: "Vertigo." #2—Thru Dec. 24: "Rear Window." Opening Dec. 25: "Vertigo." #3—Thru Dec. 22: "Beyond Reasonable Doubt." Beg. Dec. 23: "Experience Preferred. . .but Not Essential." #4—Thru Dec. 27: "Heat and Dust." Beg. Dec. 28: "Danton."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Educating Rita."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Sudden Impact."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Two of a Kind."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Christine."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"The Man Who Loved Women." #2—"Uncommon Valor." #3—"To Be or Not to Be."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Silkwood." #2—"Scarface."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Terms of Endearment."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"The Right Stuff." #2—"To Be or Not to Be." #3—"Never Say Never Again." #4—"A Night in Heaven." #5—"A Christmas Story." #6—"Richard Pryor. . .Here and Now."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"The Keep." #2—582-5070. "Christine."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Uncommon Valor."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "The Man Who Loved Women."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—Thru Dec. 22: "Sudden Impact." Beg. Dec. 23: "Return of the Jedi." #2—"Sudden Impact."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Uncommon Valor." **EMBASSY 3**—"Wild Style." **EMBASSY 4**—"The Big Chill."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Dec. 19: "Apocalypse Now"; "The Deer Hunter." Dec. 20-21: "Swept Away"; "Seven Beauties." Dec. 22-24: "Jesus Christ Superstar"; "Hair." Dec. 25-26: "Gone With the Wind." Dec. 27-28: "Frankenstein"; "Dracula (1931)"; "The Wolf Man"; "The Mummy." Dec. 29-31: "Pink Floyd the Wall"; "Tommy." Jan. 1-2: "North by Northwest"; "Psycho." #2—Dec. 19-20: "Polyester"; "Desperate Living." Dec. 21-22: "Fritz the Cat"; "Heavy Traffic." Dec. 23-24: "Blue Thunder"; "WarGames." Dec. 25: "The Ten Commandments." Dec. 26-27: "The Warriors"; "Bad Boys." Dec. 28-29: "Supervixens"; "Beneath the Valley of the Ultravixens." Dec. 30-31: "Monty Python's The Meaning of Life"; "And Now for Something Completely Different." Jan. 1: "Star Trek: The Motion Picture"; "Star Trek II: The Wrath of Khan." Beg. Jan. 2: "Fame"; "The Turning Point."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—"D.C. Cab." #2—"Two of a Kind."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "The Rescuers"; "Mickey's Christmas Carol."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Uncommon Valor."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Yentl."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. "The Rescuers"; "Mickey's Christmas Carol."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Thru Dec. 20: "Heat and Dust." Dec. 21-27: "Fanny & Alexander."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. Opening Dec. 19: "Reuben, Reuben."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. Beg. Dec. 19: "Educating Rita."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. Opening Dec. 23: "Gospel."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "To Be or Not to Be."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Carmen."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "La Balance."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. Thru Dec. 24: "Rear Window." Opening Dec. 25: "Vertigo."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"Sudden Impact." #2—"D.C. Cab."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. **& CORONET**—"Terms of Endearment."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Star 80."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Star 80." **CINEMA II—753-0774.** "The Dresser."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—"Two of a Kind." #2—832-2720. "Scarface."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "The Right Stuff."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"The Man Who Loved Women." #2—"Gorky Park."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Can She Bake a Cherry Pie?"

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Silkwood."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "Uncommon Valor."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "D.C. Cab."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Christine." #2—"The Keep."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Scarface."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Sudden Impact." #2—"Two of a Kind."

61st Street & Above West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Gorky Park."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Danton." #2—"The Eyes, the Mouth." #3—"Pauline at the Beach."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—Thru Dec. 24: "Rear Window." Opening Dec. 25: "Vertigo." #2—"The Return of Martin Guerre."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Dec. 19: "The 39 Steps (1935)"; "The Secret Agent." Dec. 20-24: "Lawrence of Arabia." Dec. 25-27: "Show Boat"; "Till the Clouds Roll By." Dec. 28-31: "Stage Door"; "Bringing Up Baby." Beg. Jan. 1: "The Lady Eve"; "The Palm Beach Story."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—Thru Dec. 21: "Heart Like a Wheel." Opening Dec. 22: "Malou." #2—"Experience Preferred. . .but Not Essential."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Gorky Park." #2—"The Man Who Loved Women." #3—"Sudden Impact." #4—"Scarface."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"The Rescuers"; "Mickey's Christmas Carol." #2—"D.C. Cab."

95. **THALIA—95th St. W. of B'way.** 222-3370. Dec. 19: "Lifeboat"; "Killer Shark." Dec. 20: "The Sheep Has Five Legs"; "Fernandel, the Dressmaker"; "La Cavalcade des Heures." Dec. 21: "Shogun's Samurai"; "School for Spies." Dec. 22: "Good Sam"; "In Name Only." Dec. 23-24: "His Girl Friday"; "My Man Godfrey." Dec. 25: "Top Hat"; "A Damsel in Distress." Dec. 26: "The Gold Rush"; "Chaplin Carousel." Dec. 27: "Mr. Hulot's Holiday"; "Jour de Fête." Dec. 28: "Dersu Uzala"; "The Last Days of the Samurai." Dec. 29: "The Red Shoes"; "Black Tights." Dec. 30-Jan. 1: 8th Annual Surrealistic Film Festival. Jan. 2: "Harold and Maude"; "Little Murders."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Dec. 19: "Moonlighting"; "Pickpocket." Dec. 20: "Fort Apache"; "She Wore a Yellow Ribbon." Dec. 21: "The Sorrow and the Pity." Dec. 22: "Memories of Underdevelopment"; "Death of a Bureaucrat." Dec. 23: "The King of Comedy"; "American Gigolo." Dec. 24: "The Shop Around the Corner"; "Christmas in July." Dec. 25: "Meet Me in St. Louis"; "Summer Stock." Dec. 26: "The Human Condition, Part 1." Dec. 27: "The Last Metro"; "La Femme Infidele." Dec. 28: "Don Giovanni." Dec. 29: "Pixote"; "They Don't Wear Black Tie." Dec. 30: "The Damned"; "The Marriage of Maria Braun." Dec. 31: "An Officer and a Gentleman"; "The Great Santini." Jan. 1: "Tootsie"; "Victor/Victoria." Jan. 2: "The Human Condition, Part 2."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"Never Say Never Again." #2—"The Big Chill." #3—"Educating Rita." #4—Thru Dec. 22: "A Christmas Story." Beg. Dec. 23: "Return of the Jedi."

98. **RKO COLISEUM TWIN—B'way at 181st St.** 927-7200. #1—"Sudden Impact." #2—"Scarface."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. "D.C. Cab."

Museums, Societies, Etc.

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $3; students, senior citizens & members $2. Dec. 20, 12 noon: "Silla Twin Tumuli," "Korean Relics of the Neolithic Age," & "Korean Treasures from Tombs." Dec. 27, 12 noon: "Koryo Celadon," "White Porcelain of the Yi Dynasty," & "Korea's

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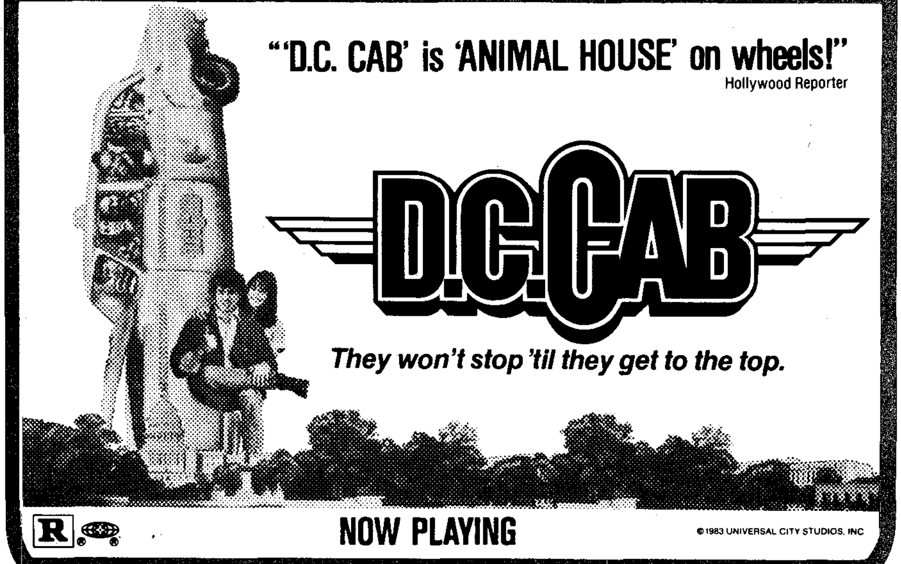

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CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; children & senior citizens $1. Dec. 21, 7 p.m.: "Little Women" (1933) by George Cukor, with Katharine Hepburn.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Dec. 21, 1, 3:15, 6 & 8:30 p.m.: "La Truite" (1982) by Joseph Losey, with Jeanne Moreau.

GLOBAL VILLAGE—454 Broome St. 966-7526. Adm. $3-4; members free. Dec. 16, 7:30 p.m.: "Happy Birthday, Dr. King" by Jean Facey, & "Voyage of Dreams" by Raymond Cajuste.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $3: Dec. 22, 8 p.m.: "A Hard Day's Night" (1964) by Richard Lester, with the Beatles. Adm. $4; members, senior citizens & students $3.50: Dec. 31, 8:30 p.m.: "Shakespeare Wallah" (1965) by James Ivory.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Thru Jan. 8: Tue.-Wed., 12 noon-7 p.m.; Thu.-Sun., 12 noon-5 p.m.: "Roman Vishniac: The Life That Disappeared," & "Sky" (1963) by John Feeney. Dec. 22, 6 p.m.: "Abyss" (1974) by Gilbert Dassonville, & "Flight" (1960) by Louis Bispo. Dec. 29, 6 p.m.: "Sky" (1963) by John Feeney, & "Temples of Time" (1971) by William Canning.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. Dec. 22, 7 p.m.: "Rashomon" (1950) by Akira Kurosawa, & "Ugetsu" (1953) by Kenji Mizoguchi. Dec. 29, 7 p.m.: "Gate of Hell" (1953) & "Blind Devotion" (1961) by Teinosuke Kinugasa.

THE KITCHEN—484 Broome St. 925-3615. Thru Dec. 30, Video Viewing Room (free): Tue.-Sat., 1 p.m.: "Dario Fo"; 2 p.m.: "Quit Kicking Sand in Our Faces" (1981) by Deans Keppel, "Let Them Eat Cheese" (1983) by Kirk Von Heflin, & "3 Brothers Playing a Broken Tune" (1981) by Michael D'Elia; 3:30 p.m.: "Bondage" (1980) by Pat Hearn, "Merlo" (1974) by Joan Jonas, & "Demolition/Escape" (1983) by Tina Keane; 4:30 p.m.: Tapes by Request.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-4690 Free with museum adm. Thru Jan. 6: Holiday Programs for Children. Thru Jan. 7: A Tribute to Burr Tillstrom. Thru Jan. 28: Fred Astaire: The Television Years.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. Free with mus. adm. Dec. 19, 2 p.m.: "Sweet Sounds" (1976) & "The Five Forty-Eight" by James Ivory; 6 p.m.: Video Viewpoints. Dec. 20, 2:30 p.m.: "Quartet" (1981) by Ivory; 6 p.m.: "Lovins on the Soft Path" (1981) by Nelson B. Robinson, "Water Power" (1981) by Neal Livingston, & "Drink No Longer Water" (1982) by Bill Caywood. Dec. 22, 2:30 p.m.: "Helen, Queen of the Nautch Girls" (1973) by Anthony Korner, & "Adventures of a Brown Man in Search of Civilization" (1972) by Ivory; 6 p.m.: "The Creation of Women" (1960) by Charles Schwep, & "The Householder" (1963) by Ivory. Dec. 23, 2:30 p.m.: "Venice: Theme and Variations" (1957) & "The Europeans" (1979) by Ivory; 6 p.m.: (Same as Dec. 19, 2 p.m.). Dec. 24, 12 noon: "Miracle on 34th Street" (1947) by George Seaton, with Natalie Wood; 2:30 p.m.: (Same as Dec. 22, 2:30 p.m.). Dec. 26, 2:30 p.m.: "The Sword and the Flute" (1959) & "Hullabaloo Over Georgie and Bonnie's Pictures" (1978) by Ivory; 6 p.m.: "Heat and Dust" (1983) by Ivory. Dec. 27, 2:30 p.m.: "The Wild Party" (1974) by Ivory; 6 p.m.: "Doctora" (1983) by Linda Post & Eugene Rosow. Dec. 29, 2:30 p.m.: "Jane Austen in Manhattan" (1980) by Ivory; 6 p.m.: "The Guru" (1969) by Ivory. Dec. 30, 2:30 p.m.: (Same as Dec. 26, 6 p.m.); 6 p.m.: "Savages" (1972) by Ivory. Dec. 31, 12 noon: "Louisiana Story" (1948) by Robert Flaherty; 2:30 p.m.: "Man of Aran" (1934) by Flaherty. Jan. 1, 2:30 p.m.: (Same as Dec. 31, 12 noon); 5 p.m.: (Same as Dec. 31, 2:30 p.m.).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Dec. 19-20, 8 p.m.: "Querelle" (1982) by Rainer Werner Fassbinder. Dec. 21, 8 p.m.: "The World of Apu" (1959) by Satyajit Ray. Dec. 22-23, 8 p.m.: "Gandhi" (1982) by Richard Attenborough, with Ben Kingsley. Dec. 24, 8 p.m., Dec. 25, 3:30 & 7:30 p.m., Dec. 26, 8 p.m., Dec. 27-29, 4 & 8 p.m., Dec. 30, 8 p.m., Jan. 1, 3:30 & 7:30 p.m., Jan. 2, 8 p.m. (thru Jan. 9): "Fanny & Alexander" (1982) by Ingmar Bergman; Jan. 1, 7 p.m. (spec. adm. with dinner): "The Gang's All Here" (1943) by Busby Berkeley.

NEW YORK PUBLIC LIBRARY—Donnell Media Center, 20 W. 53rd St. 621-0618. Free. Dec. 20, 12 noon: "Alice's Adventures in Wonderland" (1972) by William Sterling, "The Fir Tree," "The Glass Slipper" (1955) by Charles Walter, & "Bearskin" by Tom Davenport. Dec. 22, 12 noon: "It's a Wonderful Life" (1946) by Frank Capra, & "Christmas Toy Shop" by Paul Grimault. Dec. 27, 12 noon: "Planet of the Apes" (1968) by Franklin J. Schaffner, "The Mole and the Rocket," "Yellow Submarine" (1968) by George Dunning, & "The Veldt." Dec. 29, 12 noon: "Gold Diggers of 1933" (1933) by Mervyn LeRoy, & "The Band Concert" (1935) by Walt Disney Productions.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4, members, students & senior citizens $3. Films directed by Marco Bellocchio. Dec. 20, 7 p.m.: "Leap Into the Void" (1979); 9 p.m.: "The Sea Gull" (1977). Dec. 21-22, 7 p.m.: "In the Name of the Father" (1971); 9 p.m.: "The Sea Gull" (1977). Adm. $5; members, students & senior citizens $4: Dec. 27-29, 6, 8 & 10 p.m., Dec. 30-31 & Jan. 1, at 4, 6, 8 & 10 p.m.: "Wuthering Heights" (1954) by Luis Buñuel.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Dec. 24, 2 p.m.: "Michelangelo" (1964) by Carlo Ragghianti. Dec. 31, 2 p.m.: "Michelangelo: The Last Giant" (1967) by Lou Hazam.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Opening Dec. 21, thru Jan. 24: Tue., 12 noon-8 p.m., Wed-Sun., 12 noon-6 p.m.: "Seesaw" (1983) by Alvin Lucier.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—"Sudden Impact." #2—"D.C. Cab." #3—"Uncommon Valor."

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. "Scarface."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"D.C. Cab." #2—"The Rescuers"; "Mickey's Christmas Carol."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Yentl." #2—"Terms of Endearment."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"Yentl." #2—"The Man Who Loved Women."

106. **DOVER—1729 Boston Rd. at 174th St.** 542-3511. "D.C. Cab"; "Private School."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Sudden Impact." #2—"Scarface." #3—"The Rescuers"; "Mickey's Christmas Carol." #4—"Two of a Kind."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Uncommon Valor." #2—"Sudden Impact."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Terms of Endearment."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Scarface." #2—"Christine." #3—"Gorky Park."

115. **RKO FORDHAM—E. Fordham Rd. at Valentine Ave.** 367-3050. #1—"To Be or Not to Be." #2—"The Man Who Loved Women." #3 & #4—"D.C. Cab."

117. **VALENTINE—E. Fordham Rd. at Valentine Ave.** 584-9583. #1—"Sudden Impact." #2—"The Rescuers"; "Mickey's Christmas Carol." #3—"Two of a Kind."

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—"D.C. Cab." #2—"Uncommon Valor." #3—"The Rescuers"; "Mickey's Christmas Carol." #4—"Gorky Park." #5—"The Man Who Loved Women." #6—"Christine." #7—"Terms of Endearment." #8—"Sudden Impact." #9—"Yentl." #10—"Scarface."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Scarface." #2—"Sudden Impact." #3—"D.C. Cab." #4—"To Be or Not to Be." #5—"Christine."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Gorky Park." #2—"Two of a Kind."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"To Be or Not to Be." #2—"Sudden Impact."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. "Sudden Impact."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Terms of Endearment." #2—"Uncommon Valor." #3—"The Man Who Loved Women."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Scarface." #2—"Gorky Park." #3—"Yentl." #4—"Two of a Kind."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. "The Rescuers"; "Mickey's Christmas Carol."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"Terms of Endearment." #2—"Yentl." #3—"Gorky Park." #4—"Scarface."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"To Be or Not to Be." #2—"Gorky Park."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—"D.C. Cab." #2—"Scarface." #3—"Yentl."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—"Yentl." #2—Thru Dec. 22: "The Big Chill."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Christine." #2—"Terms of Endearment."

225. **FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—"Two of a Kind." #2—"Scarface." #3—"Yentl." #4—"Sudden Impact."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. "D.C. Cab."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. "Christine."

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. Thru Dec. 22: "Educating Rita." Beg. Dec. 23: "The Big Chill."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. "Uncommon Valor."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"The Rescuers"; "Mickey's Christmas Carol." #2—"The Man Who Loved Women." #3—"The Right Stuff." #4—"To Be or Not to Be."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. "Yentl."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—"Christine." #2—"The Man Who Loved Women."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—"Scarface." #2—"Sudden Impact." #3—"Christine."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—"Christine." #2—"D.C. Cab."

302. **MARINER'S HARBOR—JERRY LEWIS—** 273-9601. "Christine."

303. **NEW DORP—HYLAN—** 351-6601. #1—"Terms of Endearment." #2—"The Man Who Loved Women."

304. **NEW DORP—LANE—** 351-2110. "Two of a Kind."

305. **NEW DORP—RAE—** 979-0444. #1—"D.C. Cab." #2—"Sudden Impact."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"To Be or Not to Be." #2—"Scarface."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"Gorky Park." #2—"Sudden Impact."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "Yentl."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"Christine." #2—"Scarface." #3—"Sudden Impact." #4—"Two of a Kind."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Sudden Impact." #2—"Christine."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. #1—"Yentl." #2—"Scarface." #3—"To Be or Not to Be." #4—"D.C. Cab."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru Dec. 22: "Cujo"; "The Outsiders." Beg. Dec. 23: "Never Say Never Again."

407. DOUGLASTON—MOVIEWORLD.—L.I. Expressway at Cross Island P'kway. 423-7200. #1—"Scarface." #2—"Two of a Kind." #3—"To Be or Not to Be." #4—"Gorky Park." #5—"The Man Who Loved Women." #6—"The Rescuers"; "Mickey's Christmas Carol." #7—"Uncommon Valor."

408. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—"Gorky Park." #2—"Christine."

410. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1— "Christine." #2—"The Man Who Loved Women."

411. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—"Sudden Impact." #2—"To Be or Not to Be." #3—"Terms of Endearment."

412. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—"Christine." #2—"Uncommon Valor." #3—"D.C. Cab."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—"The Man Who Loved Women." #2—"The Rescuers"; "Mickey's Christmas Carol." #3—"Two of a Kind." #4—"Gorky Park."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—"Gorky Park." #2—"Two of a Kind."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—Beg. Dec. 23: "Return of the Jedi." #2—Beg. Dec. 23: "Never Say Never Again."

417. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

418. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—"To Be or Not to Be." #2—"Two of a Kind."

419. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. "Terms of Endearment."

420. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—"D.C. Cab." #2—"Scarface." #3—"Sudden Impact." #4—"The Right Stuff."

422. FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St. 357-9100. #1—"Scarface." #2—"Uncommon Valor." #3—"The Rescuers"; "Mickey's Christmas Carol." #4—"D.C. Cab." #5—"To Be or Not to Be."

423. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—"Yentl." #2—"Terms of Endearment."

424. GLEN OAKS—RKO—Union Tpke. at 255th St. 347-7777. "Two of a Kind."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"Terms of Endearment." #2—"Gorky Park." #3—"Uncommon Valor."

427. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 429-8004. "Scarface."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—"To Be or Not to Be." #2—"Sudden Impact." #3—"D.C. Cab."

436. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. Thru Dec. 22: "Educating Rita." Beg. Dec. 23: "Return of the Jedi."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St. 894-4183. "The Man Who Loved Women."

439. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—"Scarface." #2—"Sudden Impact."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Dec. 22: "Brainstorm"; "My Favorite Year." Dec. 23-29: "A Christmas Story"; "The Black Stallion Returns."

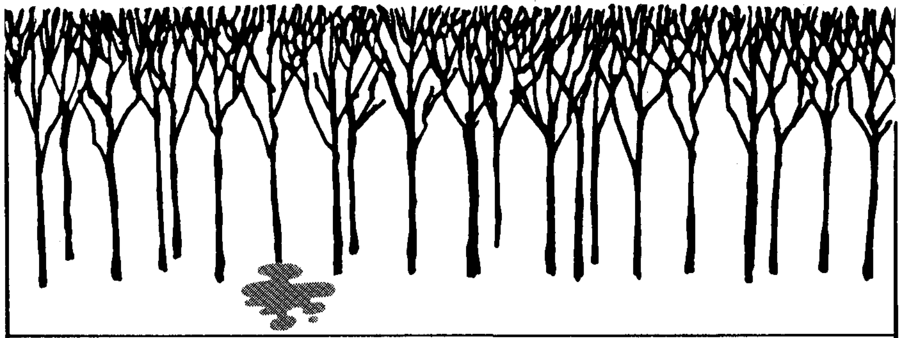
443. REGO PARK—LOEWS LEFRAK—99th St. bet. 57th Ave. & L.I. Expwy. 699-4700. #1—"Uncommon Valor." #2—"The Man Who Loved Women." #3—"The Big Chill."

447. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—"The Man Who Loved Women." #2—"Yentl."

448. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—"Gorky Park." #2—"The Man Who Loved Women."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—"Terms of Endearment." #2—"Yentl."

451. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Beg. Dec. 23: "Return of the Jedi."



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500. BALDWIN—GRAND AVENUE— 223-2323. #1—"The Man Who Loved Women." #2—"Gorky Park."

501. BALDWIN—RKO— 223-9230. "D.C. Cab."

502. BELLEROSE—RKO— 775-1351. Thru Dec. 20: "Deal of the Century." Dec. 21-27: "Never Say Never Again."

503. BELLMORE—PLAYHOUSE— 785-5400. #1—Thru Dec. 22: "A Christmas Story." Beg. Dec. 23: "Never Say Never Again." #2—Program unavailable.

504. BELLMORE—THE MOVIES— 785-3032. "Educating Rita."

511. EAST MEADOW—FLICK— 794-8008. #1—"The Rescuers"; "Mickey's Christmas Carol." #2—"Uncommon Valor."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Scarface." #2—"Sudden Impact." #3—"To Be or Not to Be." #4—"D.C. Cab."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru Dec. 22: "Educating Rita." Beg. Dec. 23: "Return of the Jedi." #2—Thru Dec. 22: "A Christmas Story." Beg. Dec. 23: "Never Say Never Again."

514. ELMONT—ARGO— 437-0356. Program unavailable.

516. FARMINGDALE—RKO— 249-0122. Thru Dec. 20: "Deal of the Century." Dec. 21-27: "Never Say Never Again."

517. FLORAL PARK—RKO FLORAL— 352-2280. "To Be or Not to Be."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—"Yentl." #2—"Scarface."

519. GARDEN CITY—RKO ROOSEVELT FIELD — 741-4007. #1—"Sudden Impact." #2—"Two of a Kind." #3—"Terms of Endearment."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. "The Man Who Loved Women."

523. GREAT NECK—SQUIRE— 466-2020. #1—"Sudden Impact." #2—"Yentl." #3—"To Be or Not to Be."

524. HEWLETT—RKO— 791-6768. Thru Dec. 20: "Deal of the Century." Dec. 21-27: "Never Say Never Again."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—"The Rescuers"; "Mickey's Christmas Carol." #2—"D.C. Cab."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. "Silkwood." **SOUTH—** "Scarface."

529. LAWRENCE—RKO— 371-0203. #1—"Uncommon Valor." #2—"The Man Who Loved Women." #3—"Sudden Impact."

530. LEVITTOWN—LEVITTOWN— 731-0516. #1—Thru Dec. 22: "The Dead Zone." Beg. Dec. 23: "Return of the Jedi." #2—Thru Dec. 22: "Educating Rita." Beg. Dec. 23: "Never Say Never Again."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"The Keep." #2—"Gorky Park." #3—"Christine." #4—"Two of a Kind." #5—"Terms of Endearment." #6—"The Man Who Loved Women."

532. LONG BEACH—LIDO— 432-0056. Thru Dec. 22: "Sleepaway Camp"; "Seven Doors of Death." Beg. Dec. 23: "Never Say Never Again."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"Scarface." #2—"Gorky Park." #3—"D.C. Cab." #4—"Yentl."

534. LYNBROOK—STUDIO ONE— 599-1444. "Experience Preferred. . .but Not Essential."

535. MALVERNE—TWIN— 599-6966. #1—Thru Dec. 22: "The Dead Zone." Beg. Dec. 23: "Never Say Never Again." #2—Thru Dec. 22: "Educating Rita." Beg. Dec. 23: "Return of the Jedi."

536. MANHASSET—MANHASSET— 627-7887. #1—"Scarface." #2—"Two of a Kind." #3—"D.C. Cab."

537. MANHASSET—RKO CINEMA— 627-1300. "Terms of Endearment."

540. MASSAPEQUA—PEQUA— 799-6464. "To Be or Not to Be."

541. MASSAPEQUA—THE MOVIES AT SUNRISE MALL— 795-2244. #1—"The Rescuers"; "Mickey's Christmas Carol." #2—"The Man Who Loved Women." #3—"Sudden Impact." #4—"D.C. Cab." #5—"Two of a Kind." #6—"Yentl." #7—"Terms of Endearment."

542. MERRICK—GABLES— 546-0734. Thru Dec. 22: "The Dead Zone." Beg. Dec. 23: "Return of the Jedi."

543. MERRICK—MALL— 623-4424. Program unavailable.

545. NEW HYDE PARK—HERRICKS— 747-0555. "Gorky Park."

546. NEW HYDE PARK—RKO ALAN— 354-4338. "D.C. Cab."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—"Christine." #2—Thru Dec. 29: "Educating Rita."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. Thru Dec. 22: "Educating Rita." Beg. Dec. 23: "Never Say Never Again."

549. OYSTER BAY—MOVIES— 922-0333. #1—Thru Dec. 22: "A Christmas Story." Beg. Dec. 23: "Return of the Jedi." #2—Thru Dec. 22: "The Grey Fox." Beg. Dec. 23: "Never Say Never Again."

550. PLAINVIEW—OLD COUNTRY— 931-4242. #1—"The Man Who Loved Women." #2—"Gorky Park."

551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. "Two of a Kind."

552. PLAINVIEW—RKO TWIN— 931-1333. #1—"Terms of Endearment." #2—"Christine."

554. PORT WASHINGTON—MOVIES— 944-6200. #1—"Gorky Park." #2—"The Rescuers"; "Mickey's Christmas Carol." #3—"Uncommon Valor."

555. PORT WASHINGTON—SANDS POINT— 883-5074. Thru Dec. 22: "A Christmas Story." Beg. Dec. 23: "Return of the Jedi."

557. ROCKVILLE CENTRE—RKO FANTASY— 764-8000. "The Right Stuff."

558. ROCKVILLE CENTRE—RKO TWIN— 678-3121. #1—"Two of a Kind." #2—"To Be or Not to Be."

559. ROSLYN—ROSLYN— 621-8488. #1—"Christine." #2—"The Man Who Loved Women."

561. SYOSSET—SYOSSET— 921-5810. #1—"Sudden Impact." #2—"To Be or Not to Be." #3—"Uncommon Valor."

562. SYOSSET—UA CINEMA 150— 364-0700. "Yentl."

566. VALLEY STREAM—RKO GREEN ACRES— 561-2100. #1—"Two of a Kind." #2—"To Be or Not to Be." #3—"Silkwood."

567. VALLEY STREAM—SUNRISE— 825-5700. #1—"The Man Who Loved Women." #2—"Uncommon Valor." #3—"The Rescuers"; "Mickey's Christmas Carol." #4—"Gorky Park." #5—"The Keep." #6—"D.C. Cab." #7—"Christine." #8—"Scarface." #9—"Sudden Impact." #10—"Terms of Endearment." #11—"Yentl."

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—"Uncommon Valor." #2—"Gorky Park."

571. WANTAGH—RKO— 781-6969. "Scarface."

573. WESTBURY—DRIVE-IN— 334-3400. #1—"Christine." #2—"Sudden Impact." #3—"D.C. Cab."

574. WESTBURY—WESTBURY— 333-1911. #1—Thru Dec. 22: "Tender Mercies." Beg. Dec. 23: "Never Say Never Again." #2—Thru Dec. 22: "Eugene Onegin." Dec. 23-29: "The Little Humpbacked Horse." Beg. Dec. 30: "Iolanta."

Suffolk County

601. BABYLON—BABYLON— 669-3399. "Scarface."

602. BABYLON—RKO— 669-0700. #1—"The Man Who Loved Women." #2—"To Be or Not to Be."

603. BABYLON—SOUTH BAY— 587-7676. #1—"Christine." #2—"Uncommon Valor." #3—"Terms of Endearment."

604. BAY SHORE—CINEMA— 665-1722. "Yentl."

606. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"Sudden Impact." #2—"Gorky Park."

609. BRENTWOOD—BRENTWOOD— 273-3900. Beg. Dec. 25: "Never Say Never Again."

612. CENTER MORICHES—CENTER— 878-2100. "The Rescuers"; Mickey's Christmas Carol."

613. CENTEREACH—CENTEREACH— 588-0088. "The Rescuers"; "Mickey's Christmas Carol."

615. COMMACK—MAYFAIR— 543-0707. "Two of a Kind."

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616. COMMACK—MULTIPLEX— 462-6953. #1—"Gorky Park." #2—"D.C. Cab." #3—"Uncommon Valor." #4—"The Rescuers"; "Mickey's Christmas Carol." #5—Thru Dec. 22: "A Christmas Story." #6—"Yentl." #7—"Christine." #8—"Scarface." #9—"Terms of Endearment." #10—"Sudden Impact."

617. COMMACK—RKO— 499-4545. #1—"To Be or Not to Be." #2—"The Man Who Loved Women."

619. CORAM—CORAM— 698-7200. "D.C. Cab."

621. CORAM—PINE— 698-6442. #1—"Yentl." #2—"To Be or Not to Be."

622. DEER PARK—DEER PARK— 667-2440. "D.C. Cab."

625. EAST HAMPTON—CINEMAS— 324-0448. #1—"Scarface." #2—"Terms of Endearment." #3—"Yentl." #4—"Sudden Impact." #5—Thru Dec. 29: "D.C. Cab." Beg. Dec. 30: "Two of a Kind."

626. EAST NORTHPORT—LARKFIELD— 261-0043. "Yentl."

627. EAST SETAUKET—RKO FOX— 473-2400. "Christine."

628. ELWOOD—ELWOOD— 499-7800. #1—"Gorky Park." #2—"Terms of Endearment."

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—"The Rescuers."; "Mickey's Christmas Carol." #2—"Two of a Kind."

632. HUNTINGTON—RKO SHORE— 421-5200. #1—"Sudden Impact." #2—"To Be or Not to Be." #3—"Christine." #4—"Two of a Kind."

633. HUNTINGTON—RKO WHITMAN— 423-1300. "The Right Stuff."

634. HUNTINGTON—RKO YORK— 421-3911. "Scarface."

635. ISLIP—ISLIP— 581-5200. #1—"D.C. Cab." #2—"The Man Who Loved Women." #3—"Two of a Kind."

636. KINGS PARK—KINGS PARK— 269-4422. "Christine."

637. LAKE GROVE—RKO SMITH HAVEN MALL— 724-9550. "Silkwood."

638. LAKE RONKONKOMA—LAKESIDE— 981-7100. Thru Dec. 22: "A Christmas Story."

639. LINDENHURST—LINDENHURST— 888-5400. Beg. Dec. 25: "Never Say Never Again."

640. MATTITUCK—MATTITUCK— 298-4405. #1—Thru Dec. 22: "Christine." Beg. Dec. 23: "Return of the Jedi." #2—"The Man Who Loved Women." #3—Thru Dec. 22: "Educating Rita." Beg. Dec. 23: "Christine."

642. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR— 265-8118. "Sudden Impact." **OUTDOOR**—Thru Dec. 29: "D.C. Cab"; "Private School." Beg. Dec. 30: "Uncommon Valor"; "Trading Places."

643. NORTH BABYLON—NORTH BABYLON— 667-2495. #1—"Two of a Kind." #2—"The Rescuers"; "Mickey's Christmas Carol."

644. NORTHPORT—NORTHPORT— 261-8600. Beg. Dec. 25: "Never Say Never Again."

645. OAKDALE—OAKDALE— 589-8118. "The Rescuers"; "Mickey's Christmas Carol."

648. PATCHOGUE—PATCHOGUE— 475-0601. #1—"Sudden Impact." #2—"Terms of Endearment." #3—"Yentl."

649. PATCHOGUE—RKO PLAZA— 475-5225. #1—"The Man Who Loved Women." #2—"Scarface."

650. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR— 363-7200. "To Be or Not to Be." **OUTDOOR**—Thru Dec. 29: "Uncommon Valor"; "48 Hrs." Beg. Dec. 30: "Christine"; "Blue Thunder."

651. PATCHOGUE—SUNWAVE— 475-7766. #1—"D.C. Cab." #2—"Gorky Park."

653. PORT JEFFERSON—MINI EAST— 928-6555. "Sudden Impact." **WEST—**"Scarface."

654. PORT JEFFERSON STATION—RKO BROOKHAVEN— 473-1200. Thru Dec. 20: "Deal of the Century." Dec. 21-27: "Never Say Never Again."

655. RIVERHEAD—SUFFOLK— 727-3133. Thru Dec. 22: "Flashdance"; "Trading Places." Beg. Dec. 23: "Christine."

657. SAG HARBOR—SAG HARBOR— 725-0010. Thru Dec. 22: "The Grey Fox." Dec. 23-29: "Fanny & Alexander." Beg. Dec. 30: "Lonely Hearts."

658. SAYVILLE—SAYVILLE— 589-0232. #1—Thru Dec. 22: "Christine." Beg. Dec. 23: "Return of the Jedi." #2—Thru Dec. 22: "A Christmas Story." Beg. Dec. 23: "Christine." #3—"Two of a Kind."

MARIANAS

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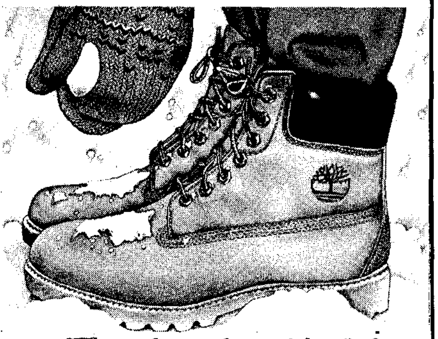

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660. **SHIRLEY—TWIN—** 281-4466 #1—Thru Dec. 22: "Uncommon Valor." Beg. Dec. 23: "Never Say Never Again." #2—Thru Dec. 22: "A Christmas Story." Beg. Dec. 23: "Return of the Jedi."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "Scarface."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—"Gorky Park." #2—"To Be or Not to Be." #3—"The Man Who Loved Women."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"Terms of Endearment." #2—"Gorky Park." #3—"The Man Who Loved Women."

666. **WEST ISLIP—TWIN—** 669-2626. #1—Thru Dec. 22: "Richard Pryor. . .Here and Now." Beg. Dec. 23: "Return of the Jedi." #2—Thru Dec. 22: "Educating Rita." Beg. Dec. 23: "Never Say Never Again."

667. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. Thru Dec. 22: "Christine." Beg. Dec. 23: "To Be or Not to Be."

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. Thru Dec. 29: "Two of a Kind." Beg. Dec. 30: "D.C. Cab."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. #1—"Sudden Impact." #2—"Scarface."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. "Terms of Endearment."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—"Sudden Impact." #2—"Gorky Park." #3—"The Rescuers"; "Mickey's Christmas Carol."

703. **CROSS RIVER—CINEMA—** 763-8811. Thru Dec. 22: "A Christmas Story." Beg. Dec. 23: "Return of the Jedi."

705. **GREENBURGH—CINEMA 100—** 946-4680. #1—"Scarface." #2—"Yentl."

708. **HARTSDALE—CINEMA—** 428-2200. #1—"The Man Who Loved Women." #2—"Two of a Kind." #3—"Terms of Endearment." #4—"Gorky Park."

709. **LARCHMONT—PLAYHOUSE—** 834-3001. "Yentl."

710. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—"Sudden Impact." #2—"Scarface." #3—"D.C. Cab." #4—"To Be or Not to Be."

711. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—"The Man Who Loved Women." #2—"Gorky Park."

712. **MOUNT VERNON—PARKWAY—** 664-3311. Thru Dec. 22: "Educating Rita." Beg. Dec. 23: "Never Say Never Again."

713. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"Gorky Park." #2—"The Man Who Loved Women."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—"Scarface." #2—"Sudden Impact." #3—"Uncommon Valor." #4—"Christine." #5—"To Be or Not to Be."

715. **NEW ROCHELLE—TOWN—** 632-4000. "Terms of Endearment."

716. **OSSINING—ARCADIAN—** 941-5200. #1—Thru Dec. 29: "Christine." #2—"Uncommon Valor."

717. **PEEKSKILL—BEACH—** 737-6262. #1—"Scarface." #2—"Christine." #3—"Yentl." #4—"Two of a Kind."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"Terms of Endearment." #2—"Sudden Impact." #3—"To Be or Not to Be." #4—"The Man Who Loved Women."

720. **PELHAM—PICTURE HOUSE—** 738-3160. Beg. Dec. 23: "Never Say Never Again."

721. **PLEASANTVILLE—ROME—** 769-0720. Program unavailable.

722. **RYE—RYE RIDGE—** 939-8177. #1—"Terms of Endearment." #2—"Gorky Park."

723. **SCARSDALE—FINE ARTS—** 723-6699. "Carmen."

724. **SCARSDALE—PLAZA—** 725-0078. Thru Dec. 22: "A Christmas Story." Beg. Dec. 23: "Return of the Jedi."

726. **WHITE PLAINS—COLONY—** 683-1175. "D.C. Cab."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"Sudden Impact." #2—"Christine."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "To Be or Not to Be."

730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"Yentl." #2—"Silkwood."

731. **YONKERS—KENT—** 237-3440. #1—"The Rescuers"; "Mickey's Christmas Carol." #2—Thru Dec. 22: "Educating Rita." Beg. Dec. 23: "Return of the Jedi."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"Terms of Endearment." #2—"Scarface." #3—"To Be or Not to Be." #4—"The Right Stuff."

733. **YONKERS—PARK HILL—** 969-4477. #1—"Christine." #2—"D.C. Cab." #3—"Two of a Kind."

735. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—"Gorky Park." #2—"The Rescuers"; "Mickey's Christmas Carol."

Rockland County

744. **NANUET—ROUTE 59—** 623-3355. "Scarface."

745. **NANUET—THE MOVIES—** 623-0211. #1—"Christine." #2—"The Man Who Loved Women." #3—"Gorky Park." #4—"The Right Stuff." #5—"D.C. Cab."

746. **NEW CITY—TOWN—** 634-5100. #1—"Terms of Endearment." #2—"The Man Who Loved Women."

747. **NEW CITY—UA CINEMA 304—** 634-8200. #1—"To Be or Not To Be." #2—"Sudden Impact."

748. **NYACK—CINEMA EAST—** 358-6631. "Silkwood."

751. **PEARL RIVER—CENTRAL—** 735-2530. "Terms of Endearment."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "To Be or Not to Be."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. "Two of a Kind."

755. **STONY POINT—9 W CINEMA—** 942-0303. "Uncommon Valor."

756. **SUFFERN—LAFAYETTE—** 357-6030. "Yentl."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "The Rescuers"; "Mickey's Christmas Carol."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"D.C. Cab." #2—"Scarface."

774. **DANBURY—CINE—** 743-2200. #1—"Terms of Endearment." #2—"Yentl." #3—"The Man Who Loved Women."

775. **DANBURY—CINEMA—** 748-2923. #1—"Gorky Park." #2—"To Be or Not to Be."

777. **DANBURY—PALACE—** 748-7496. #1—"Sudden Impact." #2—"Christine." #3—"Uncommon Valor."

778. **DARIEN—PLAYHOUSE—** 655-0100. "Terms of Endearment."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"Christine." #2—"Sudden Impact."

780. **FAIRFIELD—COUNTY—** 334-1411. "Uncommon Valor."

781. **GREENWICH—CINEMA—** 869-6030. #1—"Scarface." #2—"D.C. Cab."

782. **GREENWICH—PLAZA—** 869-4030. #1—"Terms of Endearment." #2—"The Man Who Loved Women." #3—"Two of a Kind."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "Sudden Impact."

784. **NORWALK—CINEMA—** 838-4504. #1—"Sudden Impact." #2—"D.C. Cab."

785. **NORWALK—NORWALK—** 866-3010. "Christine."

788. **SOUTH NORWALK—SONO—** 866-9202. Thru Dec. 20: "La Cage aux Folles"; "Tragedy of a Ridiculous Man." Dec. 21-23: "The Moon in the Gutter." Dec. 24-27: "Fanny & Alexander." Dec. 28-Jan. 3: "Pauline at the Beach."

789. **SPRINGDALE—STATE—** 325-0250. "The Rescuers"; "Mickey's Christmas Carol."

790. **STAMFORD—AVON—** 324-9205. #1—"Christine." #2—"Uncommon Valor."

791. **STAMFORD—CINEMA—** 324-3100. #1—"Sudden Impact." #2—"Gorky Park." #3—"The Keep."

792. **STAMFORD—RIDGEWAY—** 323-5000. #1—"Yentl." #2—"To Be or Not to Be."

793. TRUMBULL–TRANS-LUX– 374-0462. #1—"Sudden Impact." #2—"Yentl." #3—"The Man Who Loved Women."

795. WESTPORT–FINE ARTS– 227-3324. #1—"Two of a Kind." #2—"Yentl." #3—227-9619. "Gorky Park." #4—226-6666. "Scarface."

796. WESTPORT–POST– 227-0500. "Terms of Endearment."

798. WILTON–CINEMA– 762-5678. "The Man Who Loved Women."

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON–LINCOLN– 997-6873. #1—"Scarface." #2—"Terms of Endearment." #3—"The Rescuers"; "Mickey's Christmas Carol."

801. HARRISON–WARNER– 482-8550. #1—"Sudden Impact." #2—"Two of a Kind."

803. JERSEY CITY–HUDSON PLAZA– 433-1100. #1—"To Be or Not to Be." #2—"Two of a Kind."

804. JERSEY CITY–LOEWS– 653-4600. #1—"Christine." #2—"Terms of Endearment." #3—"Uncommon Valor."

805. JERSEY CITY–STATE– 653-5200. #1—"Scarface." #2—"Sudden Impact." #3—"D.C. Cab."

806. SECAUCUS–LOEWS HARMON COVE– 866-1000. #1—"Christine." #2—"Sudden Impact." #3—"Uncommon Valor." #4—"The Man Who Loved Women."

807. SECAUCUS–LOEWS MEADOW– 866-6161. #1—"Terms of Endearment." #2—"Scarface." #3—"Yentl." #4—"Gorky Park." #5—"To Be or Not to Be." #6—"D.C. Cab."

809. WEST NEW YORK–MAYFAIR– 865-2010. Thru Dec. 22: "A Christmas Story"; "Poltergeist." Beg. Dec. 23: "Return of the Jedi."

Essex County

810. BLOOMFIELD–CENTER– 748-7900. "The Man Who Loved Women."

811. BLOOMFIELD–RKO ROYAL– 748-3555. #1—"Terms of Endearment." #2—"Sudden Impact."

813. CEDAR GROVE–CINEMA 23– 239-1462. "Yentl."

814. EAST ORANGE–RKO HOLLYWOOD– 678-2262. "Christine."

815. IRVINGTON–CASTLE– 372-9324. "D.C. Cab."; "Dr. Detroit."

816. IRVINGTON–SANFORD– 371-3998. "Christine"; "Blue Thunder."

817. LIVINGSTON–COLONY– 992-0800. "Sudden Impact."

818. MAPLEWOOD–MAPLEWOOD– 763-3100. "Gorky Park."

819. MILLBURN–RKO– 376-0800. #1—"Scarface." #2—"Yentl."

821. MONTCLAIR–CLARIDGE– 746-5564. #1—"Scarface." #2—"Two of a Kind." #3—"Gorky Park."

822. MONTCLAIR–WELLMONT– 783-9500. #1—"D.C. Cab." #2—"The Rescuers"; "Mickey's Christmas Carol." #3—"Christine."

823. NEWARK–DRIVE-IN– 344-2800. Blue—"D.C. Cab"; "Fast Times at Ridgemont High." Red—"Sudden Impact"; "48 Hrs." Green—"Scarface"; "Dr. Detroit."

825. NUTLEY–FRANKLIN– 667-1777. #1—"Two of a Kind." #2—"D.C. Cab." #3—"Yentl."

827. UPPER MONTCLAIR–BELLEVUE– 744-1455. #1—"Scarface." #2—"Uncommon Valor." #3—"The Man Who Loved Women."

828. VERONA–VERONA– 239-0880. "D.C. Cab."

830. WEST ORANGE–ESSEX GREEN– 731-7755. #1—"Silkwood." #2—"To Be or Not to Be." #3—"Terms of Endearment."

Union County

840. BERKELEY HEIGHTS–BERKELEY– 464-8888. Thru Dec. 22: "A Christmas Story."

841. CRANFORD–RKO– 276-9120. #1—"The Man Who Loved Women." #2—"Two of a Kind."

842. ELIZABETH–ELMORA– 352-3483. Thru Dec. 22: "A Christmas Story." Beg. Dec. 23: "Never Say Never Again."

843. ELIZABETH–LIBERTY– 351-5140. #1—Thru Dec. 22: "The Osterman Weekend"; "Young Doctors in Love." Beg. Dec. 23: "Return of the Jedi." #2—"D.C. Cab."; "Dr. Detroit."

846. LINDEN–TWIN– 925-9787. #1—"Scarface." #2—"D.C. Cab."

848. ROSELLE PARK–PARK– 245-0358. Thru Dec. 22: "Educating Rita." Beg. Dec. 23: "Return of the Jedi."

849. SUMMIT–STRAND– 273-3900. "Gorky Park."

851. UNION–FIVE POINTS– 964-3466. "Sudden Impact."

852. UNION–LOST PICTURE SHOW– 964-4497. "D.C. Cab."

854. UNION–RKO– 686-4373. #1—"Christine." #2—"Terms of Endearment."

857. WESTFIELD–RIALTO– 232-1288. #1—"Yentl." #2—"Scarface." #3—"D.C. Cab."

858. WESTFIELD–TWIN– 654-4720. Program unavailable.

Bergen County

862. EDGEWATER–LOEWS SHOWBOAT– 941-3660. #1—"Scarface." #2—"Christine." #3—"Gorky Park." #4—"Uncommon Valor."

863. EMERSON–TOWN– 261-1000. "Yentl."

864. FAIR LAWN–HYWAY– 796-1717. #1—"Scarface." #2—"D.C. Cab."

866. FAIRVIEW–TWIN– 941-2424. #1—"The Rescuers"; "Mickey's Christmas Carol." #2—"Terms of Endearment."

867. FORT LEE–LINWOOD– 944-6900. #1—"Yentl." #2—"Sudden Impact."

868. FORT LEE–SHARON– 224-0202. "To Be or Not to Be."

873. OAKLAND–TWIN– 337-4478. #1—"Sudden Impact." #2—"The Man Who Loved Women."

874. PALISADES PARK–PARK LANE– 944-1086. #1—"D.C. Cab." #2—Thru Dec. 22: "A Christmas Story." Beg. Dec. 23: "Return of the Jedi."

875. PARAMUS–BERGEN MALL– 845-4449. "The Right Stuff."

876. PARAMUS–CINEMA 35– 845-5070. "Scarface."

877. PARAMUS–DRIVE-IN– 368-1440. Thru Dec. 22: "All the Right Moves"; "Mr. Mom." Dec. 23-29: "A Christmas Story"; "Hercules."

878. PARAMUS–RKO ROUTE 4– 487-7909. #1—"Terms of Endearment." #2—"Two of a Kind." #3—"The Man Who Loved Women." #4—"The Keep." #5—"Silkwood." #6—"Yentl." #7—"Uncommon Valor." #8—"To Be or Not to Be."

879. PARAMUS–RKO ROUTE 17– 843-3830. #1—"Christine." #2—"Gorky Park." #3—"Sudden Impact."

880. RAMSEY–CINEMA– 825-2090. "Scarface."

881. RAMSEY–INTERSTATE– 327-0153. Program unavailable.

882. RIDGEFIELD PARK–RIALTO– 641-2115. "The Man Who Loved Women."

883. RIDGEWOOD–RKO WARNER– 444-1234. #1—"The Man Who Loved Women." #2—"Terms of Endearment."

885. RUTHERFORD–WILLIAMS CENTER– 933-3700. #1—"The Rescuers"; "Mickey's Christmas Carol." #2—Thru Dec. 22: "A Christmas Story." Beg. Dec. 23: "Return of the Jedi."

887. TENAFLY–BERGEN– 567-0004. "The Man Who Loved Women."

888. WASHINGTON TOWNSHIP–CINEMA– 666-2221. "Gorky Park."

889. WESTWOOD–PASCACK– 664-3200. "Sudden Impact."

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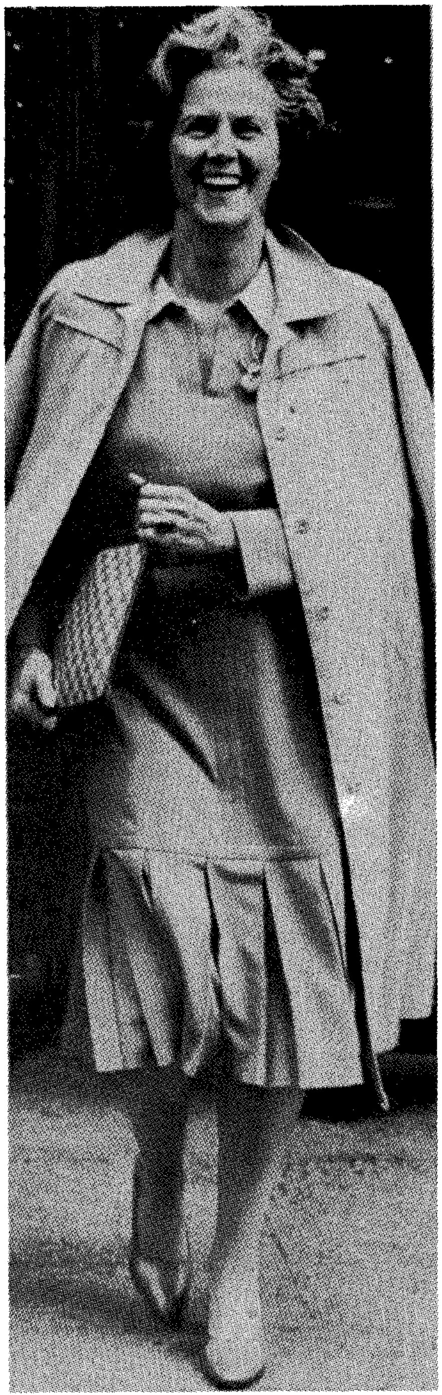

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Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

BIG CHILL, THE—(1hr. 44m., '83) Plastic *weltschmerz.* A sixties counterculture veteran, "too pure" to fit in anywhere, has inexplicably killed himself. His closest friends from college days, now all in their mid-thirties, gather for the funeral and then stay on at the beautiful South Carolina home of two of the friends. In the wake of the suicide, their dismay over the way their lives have changed since the sixties rises to the surface; much group therapy, self-recrimination and self-justification follows. With its eight moderately famous actors going at full pitch, *The Big Chill* is occasionally entertaining as an ensemble comedy, but the movie's attitudes are fake. The director, Lawrence Kasdan, and the screenwriter, Barbara Benedek, seem to be saying that if you were touched by the sixties your only choices are embracing the system uncritically or committing suicide. And Kasdan's slick style doesn't fit the subject. He's made a film about self-questioning and self-doubt—highly tentative emotions—with the shallow effectiveness and "pace" of a hit Broadway show. The movie is composed of tiny vignettes leading to a punch line or a reversal of expectations. It's all rhythm and no melody. With Kevin Kline, William Hurt, Jeff Goldblum, Tom Berenger, Glenn Close, Mary Kay Place, Jobeth Williams, and Meg Tilly. R. **6, 38, 97, 213, 232, 443**

CAN SHE BAKE A CHERRY PIE?—(1hr. 30m., '83) Another of Henry Jaglom's semi-improvised comic talkfests, this one not as good as the last, *Sitting Ducks.* Michael Emil returns, a balding, crotchety middle-aged girl-chaser with theories about everything, and he falls into an affair with Karen Black, a neurotic singer recovering from a busted-up marriage. The obsessive, incongruous jabber is meant to be awkwardly funny and charming, but most of the time it's just awkward. Much of the movie was shot in and around the Café Central on Amsterdam Avenue. **73**

CARMEN—(1hr. 39m., '83) In Spanish, Eng. subtitles. A director-choreographer in present day Spain searches for a leading lady who captures his ideal vision of Carmen. He eventually finds her in an untried young dancer ironically named Carmen. As the rigors of rehearsal become more and more intense, they find themselves living the "Carmen" story of love and treachery. Dir. Carlos Saura, with Antonio Gades, Laura Del Sol. R. **55, 723**

CHRISTINE—(1hr. 56m., '83) Based on Stephen King's best-seller, the story of Christine, a 1958 Plymouth Fury whose standard equipment includes an evil, indestructable vengeance. With Keith Gordon, John Stockwell, Harry Dean Stanton. Dir. John Carpenter. R. **23, 33, 80, 114, 118, 201, 223, 231, 236, 237, 300, 302, 401, 402, 408, 410, 412, 531, 547, 552, 559, 567, 573, 603, 616, 627, 632, 636, 640, 650, 655, 658, 667, 714, 716, 717, 727, 733, 745, 777, 779, 785, 790, 804, 806, 814, 816, 822, 854, 862, 879**

CHRISTMAS STORY, A—(1hr., 38m., '83) A whimsical and slightly twisted comedy about a typical American family's Christmas. Based on Jean Shepherd's novel, "In God We Trust, All Others Pay Cash." With Melinda Dillon, Darren McGavin, Peter Billingsley. Dir. Bob Clark. PG. **32, 97, 442, 503, 513, 549, 555, 616, 638, 658, 660, 703, 724, 809, 840, 842, 874, 877, 885**

D.C. CAB—(1hr. 44m., '83) A comedy about Washington, D.C. cab drivers. With Mr. T, Gary Busey, Irene Cara. Dir. Joel Schumacher. R. **4, 41, 58, 78, 93, 99, 100, 103, 106, 115, 118, 201, 212, 228, 300, 305, 403, 412, 420, 422, 428, 501, 512, 526, 533, 536, 541, 546, 567, 573, 616, 619, 622, 625, 635, 642, 651, 668, 710, 726, 733, 745, 773, 781, 784, 805, 807, 815, 822, 823, 825, 828, 843, 846, 852, 857, 864, 874**

★ **DANTON**—(2hrs. 15m., '83) In French, Eng. subtitles. Andrzej Wajda's thrilling, heroically declamatory drama of the French Revolution unites the twin traditions of epic and avant-garde theater triumphantly. Gérard Depardieu, in his greatest performance to date, is the life-loving, sensual, careless, and affectionate Danton; the Polish actor Wojciech Psoniak, who can turn his face into a death mask at will, plays the dictatorial Robespierre. The time is 1793, more than four years after the storming of the Bastille, and the Terror is under way. Returning from the country, Danton hopes to argue Robespierre out of his dictatorial ways. The battle is fought with a battery of speeches—the speechmaking is almost orgiastic—until Danton, losing his voice, also loses his life. Jean-Claude Carrière has adapted *L'Affaire Danton,* a play written in the early thirties by a Polish woman, Stanislawa Przybyszewska; with the help of Wajda, a Polish patriot in exile, Carrière has shaped the material so as to suggest parallels with contemporary Poland. With Patrice Chéreau as Camille Desmoulins and a large group of extraordinary French and Polish actors. PG. **16, 86**

DEAR MR. WONDERFUL—(1hr. 40m., '82) An engaging curiosity. The German director Peter Lilienthal has made this quiet and tender film about the owner (Joe Pesci) of a Jersey City bowling-alley-cum-nightclub, a gentle fantasist who imagines himself on the verge of show-business celebrity. Meanwhile, the Mob is moving in on his property and he is squeezed out. Lilienthal brings a German's depression to American material, yet even though the view feels foreign and many of the little ethnic details seem wrong, the pathos of failed lives comes through with great tenderness. With Karen Ludwig and Ivy Ray Browning. **2**

★ **DRESSER, THE**—(1hr. 58m., '83) A roaring celebration of theatrical temperament and heroism. In England during the war, a touring Shakespearean company, never of the first rank, has fallen on evil days. The only male actors not in the forces are old or limping; the leading lady is a little stout for Desdemona; and the actor-manager-director who keeps everything going—everyone calls him Sir (Albert Finney)—is exhausted, frequently forgetful of his immortal lines, and prone to interminable, noisy fits of paranoia and dismay. Most of *The Dresser,* which is based on Ronald Harwood's play, takes place on a single night in which Sir's faithful dresser, Norman (Tom Courtenay), cajoles, flatters, and bullies the great man into giving his 227th performance as King Lear. A great but fatally overbearing actor, Finney gives Sir's mental processes a rigidity bordering on dementia, while Tom Courtenay emphasizes Norman's fey, cheery bitcheries with sharp elbows and pointed chin. He gives Norman a distinctive kind of integrity without lessening what is cozy, second-rate, and merely conventional in his character. The men are meant to be the two faces of English indomitability. Stirring and funny. Dir. Peter Yates. PG. **62**

EDUCATING RITA—(1hr. 50m., '83) In Lewis Gilbert's very decent version of Willy Russell's long-running London stage hit, Michael Caine is wonderful as an alcoholic professor of literature who just doesn't give a damn anymore. The professor is awakened by a 26-year-old "open university" student who has a genuine, awkward, unappeasable hunger for literature. The two of them conduct a passionate but entirely chaste affair. As the student, an unlettered hairdresser who blossoms under the professor's tutelage, Julie Walters conveys the stirringly old-fashioned notion that education is what allows any of us to become a human being. The film's triumph is that it makes this *Victorian notion neither priggish* nor musty. PG. **20, 50, 97, 232, 436, 504, 513, 530, 535, 547, 548, 640, 666, 712, 731, 848**

EXPERIENCE PREFERRED. . .BUT NOT ESSENTIAL—(1hr. 20m., '83) Charming minor comedy, directed by Peter Duffell, about a meek female student (Elizabeth Edmonds) who spends the summer waiting tables at a Wales resort and learns some of the facts of life among the other waiters and waitresses. The picture is no more than a concentrated version of high-class British TV (a sort of "Downstairs, Downstairs"), but the anecdotes have just enough acid strength to lift them beyond gentility. A pleasant movie. PG. **16, 90, 534**

EYES, THE MOUTH, THE—(1hr. 50m., '83) In Italian, Eng. subtitles. An unofficial sequel to director Marco Bellocchio's first film, *Fists in the Pocket,* exploring themes of rebellion and authority in a family crisis and reflecting on a generation of Italian intellectuals and artists. With Lou Castel, Angela Molina, Emmanuelle Riva, Michel Piccoli. R. **86**

★ **FANNY & ALEXANDER**—(3hrs. 20m., '83) In Swedish, Eng. subtitles. Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet,* intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restauranteur Ewa Froling as the widow, Jan Malmsjo as the bishop. Cinematography by Sven Nykvist. PG. **47, 657, 788**

GORKY PARK—(2hrs. 8m., '83) A dud. In his exciting best-seller (same title), Martin Cruz Smith fascinated readers with the intracacies of Soviet police procedure and the complicated deductions of his hero, the noble, melancholy Chief Investigator Arkady Renko. Director Michael Apted, working in Helsinki, doesn't get enough Russian atmosphere going, and we're prevented from enjoying Renko by a slightly vague screenplay (by Dennis Potter) and by William Hurt's soulful, soft-edged performance. Struggling with a clipped British accent (all the Russians here talk like Brits), Hurt, large but weak-looking, leaves his sentences hanging in dead air. Without a strong protagonist to pull things together, the plot convolutions of this murder mystery may not make sense to the uninitiated. With Lee Marvin *as a sinister* American businessman, Brian Dennehy as a New York cop loose in Moscow, and Joanna Pacula, in a passionate performance, as the Russian girl who wants to emigrate. R. **14, 72, 85, 92, 114, 118, 202, 206, 210, 211, 307, 407, 408, 413, 414, 426, 448, 500, 531, 533, 545, 550, 554, 567, 570, 606, 616, 628, 651, 663, 664, 702, 708, 711, 713, 722, 735, 745, 775, 791, 795, 807, 818, 821, 849, 862, 879, 888**

GOSPEL—(1hr. 32m., '83) A live concert of some of gospel music's top performers filmed at the Paramount Theater in Oakland, California. With James Cleveland, Walter Hawkins and the Hawkins Family, The Mighty Clouds of Joy, The Clark Sisters, Shirley Caesar. Dir. David Leivick and Frederick A. Ritzenberg. **51**

★ **HEART LIKE A WHEEL**—(1hr. 53m., '83) Jonathan Kaplan's dandy little film about Shirley Muldowney (Bonnie Bedelia), the champion professional drag racer, offers the most convincing picture yet of the difficulties encountered by a working-class woman who asserts herself in a field dominated by men. What's wonderful about the movie is its sense of actuality—its funny, clear-sighted view of people in all their strengths and limitations. Bedelia gives a tender and shrewd performance, startlingly tough at times. In our sexually retrograde cinema, a woman with pride is still something to get excited about. Co-starring Beau Bridges as Muldowney's lover, patron, and rival. PG. **90**

HEAT AND DUST—(2hrs. 10m., '83) The best film yet from the team of Ismail Merchant (producer), Ruth Prawer Jhabvala (screenwriter), and James Ivory (director), but still not good enough. Adapting her own 1975 novel, Jhabvala has worked out a past-and-present parallel structure that is more cumbersome than expressive. In the 1920s, the lovely Olivia (Greta Scacchi), wife of a British (colonial) administrator in India (Christopher Cazenove), grows bored with the restrictions of her life and commences an affair with the dissolute leader—the nawab (Shashi Kapoor)—of a small, independent Indian state. Sixty years later, Olivia's grand-niece Anne (Julie Christie), rootless and unmarried, haunts India, looking for traces of Olivia's life, and herself falls into an affair with a young married Indian. The movie jumps back and forth, setting out its parallels in so mechanical a way that when Olivia becomes pregnant we know that sixty years later Anne will become pregnant, too. The construction is clumpingly literary and visually static, without the rhythm or sensuousness that the story requires. Almost everything set in the present is flat, but the colonial life of the twenties is glamorous and fun. If only Kapoor's seduction of Scacchi had some heat in it, the movie might have taken off. With Nicolas Grace as an arch chatterbox. **16, 47**

KEEP, THE—(1hr. 37m., '83) The search for treasure in an ominous, black, monumental structure in German-held Hungary during World War II, based on a gothic novel by F. Paul Wilson. With Scott Glenn, Jürgen Prochnow, Robert Prosky, Ian McKellen. Dir. Michael Mann. R. **33, 80, 531, 567, 791, 878**

KRIEG UND FRIEDEN/WAR AND PEACE—(1hr. 25m., '83) Filmmakers Heinrich Böll, Volker Schlöndorff, Alexander Kluge and Stefan Aust, combining documentary and narrative footage, express their concern over the U.S. deployment of nuclear weapons in Western Europe. **3**

LA BALANCE—(1hr. 42m., '83) In French, Eng. subtitles. The Paris cops, cynical to a man, strong-arm a couple of petty criminals in love—a sad-eyed pimp (Philippe Léotard) and a beautiful prostitute (Nathalie Baye, acting tough)—in order to get them to inform on a noxious Mr. Big (Maurice Ronet). Using a hand-held camera, the American-born director Bob Swaim shot much of the film in the relatively unfamiliar section of Belleville, a sort of Arab tenderloin with porno theaters and glittering couscous parlors. Swaim's strategy of roughening the texture of a routine *policier* must have impressed the French as the latest in authenticity—the film won numerous awards. Though exciting, tense, and violent, *La Balance* is basically conventional. With Richard Berry as the most intelligent of the cops. R. **56**

★ **LIQUID SKY**—(1hr. 52m., '83) A perversely beautiful and crazy science fiction fantasy made by Russian émigrés living in New York. Unseen aliens, searching for heroin, land on the roof of a downtown apartment building and attach themselves to Margaret (Anne Carlisle), a New Wave fashion model whose friends use lots of drugs. The aliens, it turns out, also want a euphoria-inducing chemical secreted by the brain during sex. Since Margaret is constantly besieged by seducers and rapists of both sexes, she provides lots of chemicals for the aliens. By the end, Margaret has killed off all her lovers and tormenters, and she ascends to heaven in the flying saucer. Director Slava Tsukerman, here since 1976, celebrates and satirizes the New York demimonde of spaced-out models, junkies, performance artists. Margaret and her friends live for the night, for their dress-up rituals, for the shared fantasy of turning themselves into a work of art. Tsukerman makes them as weird as Martians, and he turns New York's somber towers into the coldly monumental peaks of some comic-book planet. The movie is funny, lewd, and sometimes even powerful. R. **6**

MALOU—(1hr. 35m., '83) In German, Eng. subtitles. The story of a French woman, married to a wealthy German Jew in the thirties, and of her daughter, struggling with her marriage in comtemporary Berlin. With Ingrid Caven, Grischa Huber, Helmut Griem, Ivan Desny. Dir. Jeanine Meerapfel. R. **90**

MAN WHO LOVED WOMEN, THE—(1hr. 58m., '83) An American comedy, adapted from François Truffaut's 1977 film of the same title, about an incurably romantic artist who is guided by his beautiful psychiatrist through a series of therapeutic sexual adventures. With Burt Reynolds, Julie Andrews, Kim Basinger, Marilu Henner. Dir. Blake Edwards. R. **9, 24, 36, 72, 92, 105, 115, 118, 205, 234, 236, 303, 407, 410, 413, 438, 443, 447, 448, 500, 521, 529, 531, 541, 550, 559, 567, 602, 617, 635, 640, 649, 663, 664, 708, 711, 713, 719, 745, 746, 774, 782, 793, 798, 806, 810, 827, 841, 873, 878, 882, 883, 887**

MICKEY'S CHRISTMAS CAROL—(26m., '83) Walt Disney's animated adaptation of Charles Dickens's *A Christmas Carol,* with Mickey Mouse—not drawn for thirty years—as Bob Cratchit, Ebenezer Scrooge's overworked employee. G. **42, 46, 93, 103, 109, 117, 118, 208, 234, 407, 413, 422, 511, 526, 541, 554, 567, 613, 616, 629, 643, 645, 702, 731, 735, 758, 789, 800, 822, 866, 885**

NEVER SAY NEVER AGAIN—(2hrs. 9m., '83) Sean Connery returns as James Bond looking elegantly creased. Handsome lines have crept into his face, and he's been outfitted with a toupée of thinning grey hair—a distinguished-gentleman's toupée. Alas, the new rug doesn't work. Now that Connery has lost his slickness, his appearance no longer fits the lines he has to say. In recent years, he's gone way past the role of James Bond, yet writer Lorenzo Semple Jr. and director Irvin Kershner don't refashion the material to suit his distinction. Nor do they shape the material in a personal way. This Bond movie is a little too straight, and at times it seems like no more than a big, stupid, implausible action movie. On the good side, the Austrian actor Klaus Maria Brandauer, who has a face like the cleft side of a peach, brings a touch of absurdity to the role of the millionaire villain Largo. His accomplice in crime is the Nicaraguan-born ex-model Barbara Carrera, who carries out her executions in a veiled, glittery cocktail hat and red-lined black ruffles. She's the Lady Death of a thousand trash magazines made stunningly elegant. With Kim Basinger. PG. **5, 32, 97, 406, 416, 502, 503, 513, 516, 524, 530, 532, 535, 548, 549, 574, 609, 639, 644, 654, 660, 666, 712, 720, 842**

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MOVIES

★**PAULINE AT THE BEACH**—(1hr. 34m., '83) In French, Eng. subtitles. The plot of this brilliant erotic comedy is just as artificial as that of a Feydeau play or *La Cage aux Folles,* but Eric Rohmer, the writer-director, is the most refined of farceurs. At a Brittainy beach community, in the month of September, six characters meet, fall in love, misunderstand each other, and part. The spectacularly beautiful Arielle Dombasle plays Marion, a sort of pedantic siren with too many fluently banal ideas about life and love; Marion instructs Pauline (Amanda Langlet), her 15-year-old cousin, and falls in love with Henry (Féodor Atkine), a cultivated roughneck, while her good-looking ex-boyfriend, Pierre (Pascal Greggory), sulks on the sidelines. Characters announce their ideas about themselves and their opinions of the others and then spring into action, contradicting everything they've just said. Despite its artificial plot *Pauline* has the tangled moral complexity and perversity of life—and the same way of tripping up certainties. Beautifully photographed by Nestor Almendros. R. **86, 788**

★**RETURN OF MARTIN GUERRE, THE**—(1hr. 51m., '83) In French, Eng. subtitles. Plain and craftsman-like in style, but fascinating. In a small French farming village in the sixteenth century, a dour young husband, Martin Guerre, leaves his wife, Bertrande, and disappears from town. Years pass without word, and then he returns. Or so it seems. The man who returns—let us call him Martin II (Gérard Depardieu) —is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) embraces him fervently. Has Martin grown up in some miraculous way? Or is this man an impostor? If he's an impostor he's also a very good husband, and it's part of the movie's special grace to suggest that being a husband might qualify as a creative act. Director Daniel Vigne and writer Jean-Claude Carrière have made a kind of hidden love story in which the woman's desire for sexual pleasure is the most modern and disruptive element. **88**

RETURN OF THE JEDI—(2hrs., 13m., '83) It features spectacular battles, a thrilling chase through a redwood forest, and enough furry and snouted creatures to fill two whole floors of F.A.O. Schwarz. One is grateful for so much craftsmanship and savvy and also a bit wearied—the opening blast of John Williams's familiar brass theme has become the anthem of a merchandising concept that has completely triumphed. Since the original, parodostic *Star Wars,* George Lucas has confined the jokes to the costuming and the furry creatures. The basic material is now heavy and square. In this resolution of the cycle's themes, Luke Skywalker (Mark Hamill) struggles against his father and the Emperor himself, who turns out to be sepulchral old wheeze in a black hood who extends his fingers and mutters threats like the Wicked Witch of the West. Harrison Ford and Carrie Fisher look dulled out by their pulp lines, though the people designing the creatures (Phil Tippett, Stuart Freeborn) haven't lost their edge. Directed by Richard Marquand. **11, 37, 97, 416, 436, 451, 513, 530, 535, 542, 549, 555, 640, 658, 660, 666, 703, 724, 731, 809, 843, 848, 874, 885**

REUBEN, REUBEN—(1hr. 40m., '83) The bittersweet adventures of a hard-drinking, womanizing poet. With Tom Conti, Roberts Blossom, Kelly McGillis. Dir. Robert Ellis Miller. R. **48**

★**RICHARD PRYOR. . .HERE AND NOW**—(1hr. 34m., '83) The third in Richard Pryor's series of live-in-concert films is not as good as the first two, but who cares? Even when he's not at his best, or when he's doing variations on bits he's done many times before, he's superlatively gifted and intelligent and incredibly quick to meet challenges from the audience or respond to tiny alterations in the mood of the evening. What he's giving us now are the aftershocks from abruptly terminating more than twenty years of drinking and dope. He must be the least hypocritical temperence lecturer of all time—he can convince you beyond doubt that he knows the pleasures of the stuff. But he knows its terrors too. In the two most brilliantly sustained routines of the movie, he impersonates an alcoholic trying to "explain" something to the police and a junkie justifying himself before the world at the point of death. At his greatest, Pryor brings comedy to that point of sadness where it becomes almost unbearable. R. **4, 11, 32, 666**

★**RIGHT STUFF, THE**—(3hrs. 11m., '83) Philip Kaufman's epic of the early years of the space program is great fun and, at times, exciting and beautiful, but it's an epic without depth or gravity or exaltation of feeling. Kaufman has altered the tone of Tom Wolfe's book somewhat—instead of irony he gives us exuberant and goony *Mad*-magazine burlesque. The scenes of the astronauts and their wives are done straight, but much of the rest—the political maneuvering, the selection and testing of the men, the media hype—comes off as juvenile satire. Kaufman has a tendency to turn everything into phantasmagoria; he puts the camera on the floor or shoots in deep shadow, making figures loom up suddenly or languish in dark corners. Despite all of the shenanigans, the performances are generally remarkable, especially Ed Harris as an ambivalently patriotic and self-promoting John Glenn and Dennis Quaid as the cocky but irresistible Gordon Cooper. On the other hand, Sam Shepard, playing ace test pilot Chuck Yeager, the chief exemplar of "the right stuff," is so consciously "mythic" that he seems a parody of something. Special effects by Jordan Belson. PG. 32, 71, 234, 420, 557, 633, 732, 745, 875

SCARFACE—(2hrs. 50m., '83) For the first hour or so, Brian De Palma's remake of Howard Hawks's classic gangster film is mesmerizing. Tony Montana (Al Pacino), a petty Cuban hood released from Castro's jails, makes his way to Miami and uses his daring and violent skills to climb to the top of the cocaine trade. Unlike the Mafia types in *The Godfather*, the Cubans who work the cocaine route don't lust after respectability. They are crude and clownish—animals, really—and they go belly to belly in every encounter. These ideas about the Cubans are sufficient as a starting premise, but they're not rich enough to sustain an epic gangster movie. Once Tony heads for the top, *Scarface* turns into a lurid remake of the original, with many "archetypal" scenes that no longer fit the specifically Cuban-American nature of the characters. De Palma allows Tony and Al Pacino to dominate the film totally—no one else has much impact, except, fleetingly, Michelle Pfeiffer as a snooty Wasp Tony must have. Pacino, trying to find new ways to explode with rage, grows monotonous, and so does the violence and obscenity. In the end, this is a sadly overblown B movie. Written by Oliver Stone. R. 14, 30, 70, 82, 92, 98, 102, 109, 114, 118, 201, 206, 210, 212, 225, 237, 306, 401, 403, 407, 420, 422, 427, 439, 512, 518, 528, 533, 536, 567, 571, 601, 616, 625, 634, 649, 653, 662, 700, 705, 710, 714, 717, 732, 744, 773, 781, 795, 800, 805, 807, 819, 821, 823, 827, 846, 857, 862, 864, 876, 880

SILKWOOD—(2hrs. 9m., '83) Reviewed in this issue. R. 30, 74, 528, 566, 637, 730, 748, 830, 878

STAR 80—(1hr. 44m., '83) A cold, bitter, disgusted, unilluminating account of the miserable career and ghastly death of *Playboy* centerfold Dorothy Stratten, who was murdered by her estranged husband, the small-time Vancouver hustler Paul Snider on August 14, 1980. Bob Fosse, who wrote the screenplay (adapting Teresa Carpenter's *Village Voice* cover story, "Death of a Playmate") as well as directed, hasn't dug into the subject. He just recreates the surface of it. As he tells it, the world of topless bars, photo studios and *Playboy* mansion parties is not only cheap, it's lacking in vitality and simple *interest.* These people are beneath him, and they're supposed to be beneath us too. But that kind of disdain is self-defeating for a dramatist. Eric Roberts, trying too hard as Snider, opens his mouth wide and speaks every line in a clogged, slowed-down voice—it's as if thick soup had been poured over the syllables. Some of Snider's desperation comes through, but the performance is monotonous. And Mariel Hemingway is also monotonous as Dorothy. With her little-girl voice and downy softness, she's a cuddly sacrificial lamb, a victim pure and simple. With Cliff Robertson as Hugh Hefner, and Roger Rees, in a completely neutral performance, as a young director (i.e., Peter Bogdanovich). R. 61, 62

SUDDEN IMPACT—(1hr. 55m., '83) Clint Eastwood returns as San Francisco's street-wise detective Dirty Harry Callahan, tracking down a strange, ritualistic murderer. With Sondra Locke, Pat Hingle, Bradford Dillman. Dir. Eastwood. R. 21, 37, 58, 83, 92, 98, 100, 109, 111, 117, 118, 201, 203, 204, 225, 237, 305, 307, 401, 402, 411, 420, 428, 439, 512, 519, 523, 529, 541, 561, 567, 573, 606, 616, 625, 632, 642, 648, 653, 700, 702, 710, 714, 719, 727, 747, 777, 779, 783, 784, 791, 793, 801, 805, 806, 811, 817, 823, 851, 867, 873, 879, 889

★ **TERMS OF ENDEARMENT**—(2hrs. 10m., '83) This funny, emotionally intense movie about a Houston widow, Aurora (Shirley MacLaine), and her daughter, Emma (Debra Winger), doesn't have a plot in the conventional sense; it's just life moving along, but afterwards you may be amazed by the intensity of what you've seen. As Aurora, MacLaine gives us an indelible portrait of the ego-stiffening processes of middle-age. Like so many mothers, Aurora deludes herself into thinking that everything in Emma's life would fall into place if the girl only took her advice. Emma retaliates by marrying a man (Jeff Daniels) her mother hates and moving away. The movie deals very fully with the two women's relations with men, but it always returns to their relationship with each other, a connection that reaches a peculiar rhythm of love and irritation that we may recognize from our own lives. It's a vision of normal life, yet nothing in it is clichéd or tedious—we're surprised by little shifts in emphasis, nuances of feeling that normally don't appear in American movies. Debra Winger, as the sensual Emma, is extraordinarily engaging, and Jack Nicholson gives a virtuoso supporting performance as Garrett Breedlove, a drunken former astronaut who lures the flirtatious prude Aurora out of her bor-

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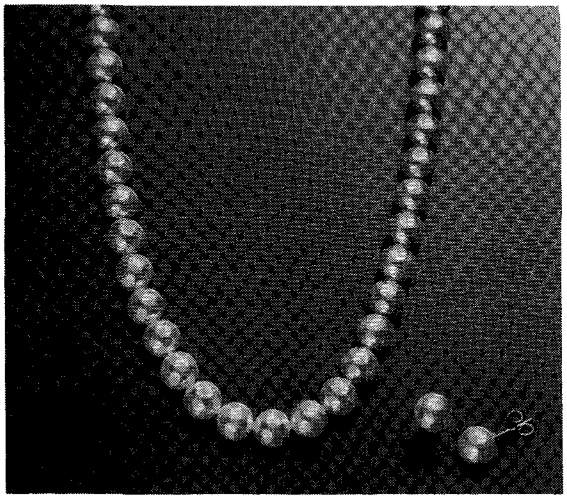

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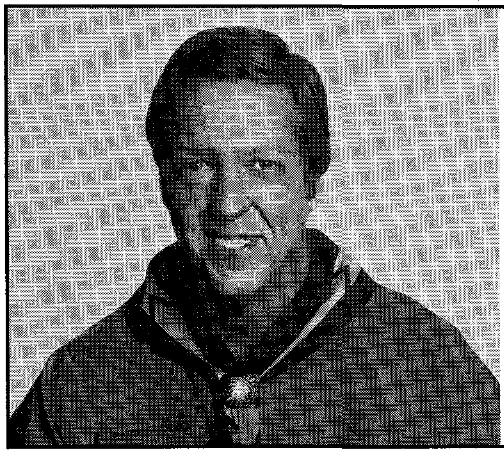

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ing parlor. James L. Brooks adapted Larry McMurtry's novel and directs with a wonderful eye for eccentric character detail. PG. 31, 60, 104, 113, 118, 205, 210, 223, 303, 411, 419, 423, 426, 450, 519, 531, 537, 541, 552, 567, 603, 616, 625, 628, 648, 664, 701, 708, 715, 719, 722, 732, 746, 751, 774, 778, 782, 796, 800, 804, 807, 811, 830, 854, 866, 878, 883

TO BE OR NOT TO BE—(1hr. 47m., '83) A pleasant but rather pointless remake of Ernst Lubitsch's 1942 comedy. Mel Brooks and Anne Bancroft, acting together for the first time, take on the roles originally played by Jack Benny and Carole Lombard, and although Bancroft, looking smashing in silver lamé, is wonderfully sexy and demonstrates ample comic style, Brooks shouts his lines in virtually every scene like a vaudeville comedian. This farce about a theater troupe in occupied Warsaw that saves itself and the Polish underground from the Nazis by impersonating SS *officers shocked some people in* 1942 *with its* insouciant humor, but at least the satirical jokes made sense as an expression of Lubitsch's ruefully civilized view. Forty-one years later, the Nazis, more horrible than Lubitsch could have known, have become standard theatrical-cinematic properties, and so this remake seems both a whimsical irrelevance and another dispensible bit of exploitation. The best moment: Brooks and Bancroft singing "Sweet Georgia Brown" in pidgin Polish. Directed by Alan Johnson, who had choreographed some of the song-and-dance numbers in Brooks's earlier movies. With Tim Matheson as the gallant Polish flyer. PG. 24, 32, 54, 115, 201, 203, 211, 234, 306, 403, 407, 411, 418, 422, 428, 512, 517, 523, 540, 558, 561, 566, 602, 617, 621, 632, 650, 663, 667, 710, 714, 719, 728, 732, 747, 752, 775, 792, 803, 807, 830, 868, 878

TWO OF A KIND—(1hr. 30m., '83) The Supreme Being will annihilate mankind unless two young lovers perform great sacrifices for each other. With John Travolta, Olivia Newton-John, Charles Durning, Oliver Reed, Beatrice Straight, Scatman Crothers. Dir. John Herzfeld. PG. 22, 41, 70, 83, 109, 117, 202, 206, 225, 304, 401, 407, 413, 414, 418, 424, 519, 531, 536, 541, 551, 558, 566, 615, 625, 629, 632, 635, 643, 658, 668, 708, 717, 733, 754, 782, 795, 801, 803, 821, 825, 841, 878

UNCOMMON VALOR—(1hr. 45m., '83) A father, believing his son to be still alive in Vietnam, organizes a group of men to go and find him. With Gene Hackman, Fred Ward, Reb Brown, Robert Stack. Dir. Ted Kotcheff. R. 24, 35, 38, 44, 76, 100, 111, 118, 205, 233, 407, 412, 422, 426, 443, 511, 529, 554, 561, 567, 570, 603, 616, 642, 650, 660, 714, 716, 755, 777, 780, 790, 804, 806, 827, 862, 878

WILD STYLE—(1hr. 22m., '83) A reporter (Patti Astor) doing a story for a downtown magazine and a graffiti artist (George "Lee" Quiñones) searching for self-expression serve as the basic framework for this exuberant tour of the graffiti, rap-music, and break-dancing culture of the South Bronx. The movie, which, at its best, is a kind of ecstatic rap musical, with groups of teenagers hassling each other in cadenced jive, exhibits both the strengths and weaknesses of the democratic approach. Everyone in the neighborhood gets a chance to perform (and some of the break dancing is spectacular), with disastrous results for the movie's continuity and momentum. Still, it's exciting stuff. Dir. Charlie Ahearn. 38

★**YENTL**—(2hrs. 14m., '83) Long stretches of Barbra Streisand's ambitious first effort as a director—"a romantic drama with music"—are extraordinarily fine. Streisand and writer Jack Rosenthal have adapted Isaac Bashevis Singer's story of Eastern European *shtetl* life, "Yentl the Yeshiva Boy," with sensitivity and wit. Yentl (Streisand), a quick-witted girl who studies the Torah and the Talmud in secret (the holy books forbidden to women), cuts her hair, dons a black suit, and sets off for a new town as "Anshel," prospective yeshiva student. She makes friends with another student, the virile Avigdor (Mandy Patinkin), who never suspects that the smooth-cheeked Anshel is anything but a boy. When Avigdor's marriage to the conventionally feminine Hadass (Amy Irving) falls through, he insists that Anshel marry her. Streisand manages this comedy of tranvestitism and role reversal with amazing delicacy. Both Patinkin and Irving are superb, and the whole movie has the softly glowing look of a fable. The songs by Michel Legrand are gauzy and soft, but Streisand uses them in a new way—singing to herself through the dialogue scenes in such a way as to allow the scene to work and the song to comment on it at the same time. Cinematography by David Watkin. PG. 45, 104, 105, 118, 206, 210, 212, 213, 225, 235, 308, 403, 423, 447, 450, 518, 523, 533, 541, 562, 567, 604, 616, 621, 625, 626, 648, 705, 709, 717, 730, 756, 774, 792, 793, 795, 807, 813, 819, 825, 857, 863, 867, 878

ZIGGY STARDUST AND THE SPIDERS FROM MARS—(1hr. 31m., '83) A concert filmed in 1973 of David Bowie appearing for the last time as the glitter character Ziggy Stardust. Dir. D.A. Pennebaker. PG. 7

Revivals

BICYCLE THIEF, THE—(1hr. 30m., '49) In Italian, Eng. subtitles. One of the epochal achievements of Italian neorealist cinema, Vittorio De Sica's film deals with a poor man and his son in postwar Milan, living off the father's bicycle, which gets stolen. The

BRINGING UP BABY—(1hr. 42m., '38) Poor Cary Grant. On the eve of his nice, quiet wedding his star crosses those of Katharine Hepburn and her very large cat, who chase him all the way to Connecticut, where he becomes further entangled with the fearsome May Robson, Barry Fitzgerald, and a small dog, and loses his prized intercostal clavicle, and. . . See for yourself. A masterpiece of inspired silliness. Dir. Howard Hawks. 89

CHRISTMAS IN JULY—(1hr. 6m., '40) A light, funny, fast, well-acted screwball comedy, written and directed by Preston Sturges. With Dick Powell, Ellen Drew, William Demarest, Raymond Walburn and Ernest Truex. 96

CITIZEN KANE—(2hrs., '41) The greatest American film. This allegory and cautionary tale of American success, told in terms of a thinly veiled Randolph Hearst, is Orson Welles's finest achievement as director, and he's not bad at acting either. Unfortunately, the script, by Herman Mankiewicz, though clever, is somewhat shallow. Everything else, however, remains impressive after all these years and despite repeated viewing. With Joseph Cotten, Dorothy Comingore and Everett Sloane. 2

DERSU UZALA—(2hrs. 20m., '75) In Russian, Eng. subtitles. A film by an old man (Akira Kurosawa) about an old man. Set in czarist Russia, it is, in its own way, an adventure saga. An expedition of trappers is lucky enough to stumble onto and employ as its guide the old trapper Dersu. Kurosawa has captured the terrain in vast landscapes of chilling and inhuman snow-filled forests as no one has since the great silent director Dovzhenko. 95

DUCK SOUP—(1hr. 20m., '33) Perhaps the most consistently hilarious of the Marx Brothers comedies, this satire of statesmanship, espionage, and war has never slipped from popularity. Including classic musical numbers, the famous "mirror" routine, and much else. Dir. Leo McCarey. 10

LADY EVE, THE—(1hr. 37m., '41) A lighthearted Barbara Stanwyck, playing a professional cardsharp, tricks amiable millionaire Henry Fonda into forgetting his scruples long enough to fall in love with her. A very merry Preston Sturges comedy, with his usual point of view that the very rich are nuttier than you and me. 89

LAWRENCE OF ARABIA—(3hrs. 45m., '62) Still the best spectacle movie ever made. Peter O'Toole, golden hair flying in the breeze, dons white robes and becomes "El Arens," English uniter of the Arabs during World War I. Much heroism, moral anguish, masochism, sadism, and murky politics. Magnificent desert photography. With Omar Sharif, Alec Guinness and Jack Hawkins. Dir. David Lean. 89

LIFEBOAT—(1hr. 37m., '44) A drama that takes place entirely on a lifeboat, written by John Steinbeck and directed by Alfred Hitchcock. Unsurprisingly, it gets a little claustrophobic, but the performances, especially Tallulah Bankhead's, are marvelous. Best scene: Hitchcock's cameo appearance. With William Bendix, Henry Hull and John Hodiak. 95

MEET ME IN ST. LOUIS—(1hr. 53m., '44) Judy Garland brings her intensity and warmth to this very nice Technicolor account of a family's romances and friendships, set in the World's Fair year of 1904. The Ralph Martin-Hugh Blane score includes "The Trolley Song" and "The Boy Next Door" for Judy, but the most charming moment is her duet with Margaret O'Brien, her mischievous little sister, of "Under the Bamboo Tree." Dir. Vincente Minnelli. 96

MR. HULOT'S HOLIDAY—(1hr. 17m., '54) In French and English; no subtitles—none are necessary. Hulot (director Jacques Tati), sojourning at a French seaside resort, confronts the perversity of inanimate objects and other motley dangers in this light, charming comedy. 95

MY MAN GODFREY—(1hr. 35m., '36) Society madcap Carole Lombard finds city-dump "bum" William Powell and wins the scavenger hunt—and we're off on one of the very best thirties screwball romps. The tramp becomes the family butler and manages to turn the household upside down. Powell and Lombard are a matchless match, and Alice Brady, Gail Patrick and Mischa Auer are in there helping heaps. Dir. Gregory La Cava. 95

NORTH BY NORTHWEST—(2hrs. 16m., '59) Hitchcock at the peak of his powers. A big, long, and colorful—but never for a moment dull or humorless—suspense story starring Cary Grant as an innocent New York ad man mistaken for a spy and sought for

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murder, Eva Marie Saint as a blonde seductress up to no good, and James Mason as the suave and heartless bad guy. The great crop-dusting scene alone is worth the price of admission. 2, 39

PALM BEACH STORY, THE—(1hr. 30m., '42) A great, big-hearted Preston Sturges satire of people driven crazy by love and money. Claudette Colbert is the exquisite heroine, Joel McCrea the befuddled hero, Rudy Vallee (in a warm-up for his role as the pompous pushover of *How to Succeed in Business Without Really Trying*) the dimwitted Croesus. 89

PRIDE AND PREJUDICE—(1hr. 58m., '40) The best of MGM's adaptations of classic novels. Greer Garson is a little too matronly as Jane Austen's enchanting heroine, Elizabeth Bennet, but she's not the condescending bore she later became, and Laurence Olivier is witty and devastatingly attractive as the snobbish Darcy. It's worth the price of admission to hear Olivier say, as he refuses to dance at a ball, "I am in no humor tonight to give consequence to the middle classes at play." With Edna May Oliver. Dir. Robert Z. Leonard. 10

REAR WINDOW—(1hr. 52m., '54) The Hitchcock classic about prurience, spying, and sexual fear, reissued after being held off the market for two decades. James Stewart is the photographer with the broken leg who sits at his back window spying on his neighbors across the courtyard; Grace Kelly his "too perfect" fiancée in organdy and pearls, who turns out to have a considerable taste for adventure; Thelma Ritter a smart working-class nurse; Wendell Corey a skeptical cop and Raymond Burr a pitiably human murderer. The movie's restricted-point-of-view-strategy is justifiably famous; yet, on re-viewing it after many years, what's more surprising is the psychological density and coherence of the whole movie. What's happening in Stewart's life—his fear of his sexually aggressive girlfriend—is uncannily echoed, amplified, and commented on by the events across the courtyard. Screenplay by John Michael Hayes, from a story by Cornell Woolrich. 16, 57, 88

RESCUERS, THE—(1hr. 17., '77) Walt Disney's animated feature about two mice out to save a kidnapped orphan from the evil clutches of Madame Medusa. With the voices of Bob Newhart, Geraldine Page, Eva Gabor. G. 42, 46, 93, 103, 109, 117, 118, 208, 234, 407, 413, 422, 511, 526, 541, 554, 567, 612, 613, 616, 629, 643, 645, 702, 731, 735, 758, 789, 800, 822, 866, 885

RULING CLASS, THE—(2hrs. 34m., '72) An engaging Absurdist play by Peter Barnes, competently directed (with Barnes's adaptation) by Peter Medak, and starring a frenetically sanguine Peter O'Toole as a spaced-out baronet with a semi-Christ, semi-Jack the Ripper complex. 5

SHOP AROUND THE CORNER, THE—(1hr. 30m., '40) Margaret Sullavan and James Stewart are comic and touching in this story of two shop assistants who bicker all day, then go home to write love letters to their anonymous pen pals, without realizing. . .you know. All the other parts are exquisitely cast and played as well, including Joseph Schildkraut as the philandering salesman and Frank Morgan as the cuckolded shop owner. A more *gemutlich* and sentimental Lubitsch film than most, but with plenty of deft humor as well. 96

SINGIN' IN THE RAIN—(1hr. 43m., '52) The classic satire of Hollywood in the early sound period and one of the best movie musicals ever made. With a score of sweet old songs ("You Are My Lucky Star") and snappy new ones ("Make 'em Laugh"). Gene Kelly, Debbie Reynolds and Donald O'Connor crackle with wholesome energy. A Comden-Green script with good lines. Dir. Gene Kelly and Stanley Donen. 10

SUSPICION—(1hr. 39m., '41) Mousy Joan Fontaine can hardly believe that gorgeous, ebullient Cary Grant is in love with her. After they marry, disbelief turns to fear that he really loves her money, and wants to kill her so he can have it all. A maliciously entertaining Hitchcock film, even if Fontaine makes you wish Grant would strangle her and get it over with. 2

TEN COMMANDMENTS, THE—(3hrs. 40m., '56) Yul Brynner, as Ramses, having lost his entire army in the Red Sea, returns to the palace, sits down on the throne, and is greeted by Anne Baxter, as Nefertiti, with the remark, "You're not a god—you're not even a *man*!" Has there ever been a more entertainingly ludicrous big spectacle than this one? With Charlton Heston, Debra Paget, Edward G. Robinson, etc., etc. Directed by Cecil B. DeMille with thumping vulgarity. 39

TOP HAT—(1hr. 40m., '35) A Fred Astaire musical as absolutely irresistible as any of them, with songs by Irving Berlin. With Ginger Rogers and Edward Everett Horton. Dir. Mark Sandrich. 95

VERTIGO—(2hrs., '58) An Alfred Hitchcock classic, starring Jimmy Stewart as a San Francisco detective with a fear of heights and a passionate obsession for a strange and beautiful woman. With Kim Novak. PG. 16, 57, 88

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Performance length is approximate; phone theater for exact time.

Broadway

Schedules subject to change because of holidays. Phone ahead; avoid disappointment.

Previews and Openings

Thursday, December 22

THE REAL THING—Jeremy Irons and Glenn Close costar in Tom Stoppard's play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols. Also in the cast: Christine Baransky, Kenneth Welsh, Cynthia Nixon, Christian Baskous, and Gary Hope. Tues.-Sat. at 8, Sat. at 2, $25-$30; Wed. at 2, $20-$30. Previews start 12/22 prior to a 1/5 opening. **Plymouth Theater,** 236 W. 45th (239-6200). 2 hrs. All major credit cards.

Now Playing

AMERICAN BUFFALO—Al Pacino stars in David Mamet's comedy-drama which was a sell-out off-Broadway in 1981 and '82. It's about three losers plotting a robbery in their usual inept manner, led by Pacino who fancies himself a big-time operator; directed by Arvin Brown. With J.J. Johnston and Bruce MacVittie. Mon.-Thurs. at 8, Sat. at 2, $25-$32.50; Fri. & Sat. at 8, $27.50-$35; thru 1/14. **Booth,** 222 W. 45th St. (239-6200). 1 hr., 50 mins. All major credit cards.

BABY—Musical with book by Sybille Pearson, music by David Shire, lyrics and direction by Richard Maltby, Jr. In the cast: Beth Fowler, Martin Vidnovic, Todd Graff, Liz Callaway, James Congdon, Catherine Cox. Story concerns the impact of impending parenthood on three couples. Ingratiating choreography, sassy staging, and thoroughly amusing lyrics add up to a likable and ingenious show. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$35. **Ethel Barrymore,** 243 W. 47th (239-6200). All major credit cards.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Fisher Stevens, Elizabeth Franz, Peter Michael Goetz, Elizabeth Ward, J. Patrick Breen, Kathleen Widdoes. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Mon.-Thurs. at 8, Sat. at 2, $20-$33; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$28. **Neil Simon Theater,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. All major credit cards.

LA CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CARMEN—*(La Tragedie de Carmen)* The Georges Bizet opera as adapted and directed by Peter Brook, reshaped by composer Marius Constant, playwrights Jean-Claude Carriere and Brook. This new concept uses only four singers (with rotating casts for the eight performances per week, and fifteen musicians to perform the work). Mon.-Sat. at 8:30, Wed. & Sat. at 2:30; $10-$40. **Vivian Beaumont,** Lincoln Center, 65th St. & Broadway (874-6770). 82 mins. (No intermission.) All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DOONESBURY—A musical adapted from Garry Trudeau's comic strip, to which he has written the book and lyrics; music by Elizabeth Swados; directed by Jacques Levy; choreography by Margo Sappington. Kate Burton, Mark Linn-Baker, and Gary Beach head the cast. Trudeau proves himself an effortlessly clever lyricist, using nicely double-edged humor. And Levy has directed deftly, resourcefully building pyramids of comic detail upon detail. Laura Dean's enchanting Boopsie almost steals the show. Tues.-Thurs. at 8, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Sat. at 2, Sun. at 3, $20-$30; Wed. at 2, $18.50-$28.50. **Biltmore,** 261 W. 47th (582-5340). 2 hrs., 20 mins. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. All major credit cards. ●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic Theater,** 247 W. 44th St. (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

THE GLASS MENAGERIE—Jessica Tandy and Amanda Plummer star in a revival of Tennessee Williams's play; directed by John Dexter. Also in the cast are John Heard and Bruce Davison. Stay tuned to Ms Tandy and you'll get enough greatness to last you a lifetime. Extremely good, too, is Heard's gentleman caller. Tues.-Thurs. at 8, $20.50-$29.50; Fri. at 8, $27-$35; Sat. at 8, $29.50-$37.50; Wed. at 2, $19.50-$27.50; Sat. at 2 & Sun. at 3, $24.50-$32.50. **Eugene O'Neill Theater,** 230 W. 49th St. (246-0220). 2 hrs., 30 mins. All major credit cards.

HEARTBREAK HOUSE—Rex Harrison stars in a revival of the George Bernard Shaw play, with Rosemary Harris, Amy Irving, Philip Bosco, Dana Ivey, Stephen McHattie, Jan Miner, Bill Moor, and William Prince; directed by Anthony Page. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3, all $27.50 (except Sat. eve. which $30); From 12/27 all seats $32.50 exc. Fri. & Sat. which are $35. So superior a play in a nugatory season mustn't be shunned. It's Shaw's masterwork. **Circle in the Square,** 1633 Bdway (581-0720). 2 hrs., 35 mins. All major credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $20-$35; Sat. at 2, Sun. at 3, $23-$40. **St. James,** 246 W. 44th St. (398-0280). 2 hrs., 30 min. All major credit cards.

'NIGHT, MOTHER—Marsha Norman's Pulitzer Prize-winning drama, starring Anne Pitoniak and Kathy Bates, about a mother's valiant effort to save her daughter's life after she says "I'm going to kill myself!" The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed by Tom Moore. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Golden Theater,** 252 W. 45th (239-6200). 90 min. (no intermission). All major credit cards.

NINE—Sergio Franchi stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Montevecchi, Eileen Barnett, Taina Elg, and Wanda Richert. Mon.-Sat. at 8, $35-$45; Wed. at 2, $25-$35; Sat. at 2, $25-$40. **46th St. Theater,** (221-1211). 2 hrs., 45 min. All major credit cards. ●

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. Mon.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Brooks Atkinson Theater,** 256 W. 47th St. (245-3430). 2 hrs., 25 mins. All major credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

ON YOUR TOES—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with addditional choreography by Peter Martins. Featured are Dina Merrill, George S. Irving, Lara Teeter, George de la Pena, and Christine Andreas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 40 min. Credit cards.

PEG—Peggy Lee stars in a musical described as a memoir detailing her early childhood in North Dakota through her adult years. Book by Ms. Lee; music by Paul Horner; directed by Robert Drivas. Mon.-Sat. at 8, $30-$40; Sat. at 2, $27-$37.50; Wed. at 2, $22.50-$32.50. **Lunt/Fontanne Theater,** 205 W. 46th St. (586-5555). 2 hrs. All major credit cards.

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Sam Wright, Hattie Winston, Barbara Montgomery, Martine Allard, and Alfonso Ribiero head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $27.50-$45. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hrs., 10 mins. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Jonathan Hadary and Jared Martin. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. Philip Astor plays Arnold at the matinees. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Paul Joynt, Diane Tarleton, Susan Edwards, and Christopher Collett complete the cast; directed by Peter Pope. **Helen Hayes Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. Major credit cards. ● ●

YOU CAN'T TAKE IT WITH YOU—Eddie Albert, George Rose, Colleen Dewhurst, and Frances Sternhagen in a revival of the Moss Hart/George S. Kaufman comedy; directed by Ellis Rabb. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$35; Fri. & Sat. at 8, $27.50-$37.50; Wed. at 2, $22.50-$32.50. **Royale,** 242 W. 45th (239-6200). 2 hrs., 25 min. All major credit cards.

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Robert Westenberg, Taro Meyer, Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

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BABY WITH THE BATHWATER—Christopher Durang's absurdist comedy about modern parenthood; directed by Jerry Zaks. With Mary Louise Wilson, W.H. Macy, Leslie Geraci, and Christine Estabrook. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; thru 1/15. **Playwrights Horizons Studio Theater,** 416 W. 42nd (279-4200).

A BACKER'S AUDITION—Musical conceived by Martin Charnin, Douglas Bernstein, and Denis Markell about a first-time producer who is looking for three million bucks to put on a musical entitled *Raggedy Romeo.* Book/music/lyrics by Bernstein & Markell; directed by Charnin. With Barbara Barrie, Nicholas Woodeson, William Roy, Scott Robertson, Douglas Bernstein, Mary D'Arcy, William Fagerbakke, and Dana Vance. 12/20-1/29. **Manhattan Theater Club,** 321 E. 73rd St. (472-0600).

BECKETT'S PLAYS—*Ohio Impromptu, Catastrophe,* and *What Where,* featuring Alvin Epstein; directed by Alan Schneider. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

BODO—A musical with book by Hugh Wheeler, music by Lee Pockriss, and lyrics by Anne Croswell. Story tells of a humble but irrepressible 12th century goatherd who, to win the girl he loves, must triumph over a lecherous baron, a sanctimonious bishop, and other medieval evils; directed by Dan Held. With Steven Jacob in the title role, Ruth Williamson, Joel Kramer, Judy Dewey, and Arthur Howard. Tues.-Sun. at 8, Sat. at 2, Sun. at 3; $11.25-$30. **Promenade Theater,** 76th & Bdway (580-1313).

A CHRISTMAS CAROL—British actor Rob Inglis makes his American debut in a one-man version of the Dickens classics. 12/20-24 & 27-31 at 11 a.m.; $8 for adults. $5 for children. **Douglas Fairbanks Theater,** 432 W. 42nd St. (239-1234).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14-$18. From 12/27, prices will be $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Kathy Baker and Will Patton. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$22.50. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd (279-4200).

FRIENDS—Samm-Art Williams's comedy about a woman's endeavor to keep her blind husband and her blind boyfriend, both living with her, separated until she decides which of the two she really loves; directed by Mikell Pinkney. Wed.-Sat. at 8; Sat. at 3, Sun. at 4; $6-$8; thru 12/30. **Billie Holiday Theater,** 1368 Fulton St., Bklyn (636-0919).

FULL HOOKUP—Drama, by Conrad Bishop and Elizabeth Fuller, about the fact and fiction surrounding a crime of passion in a midwest trailer park; directed by Marshall W. Mason. Tues.-Sat. at 8, Sun. at 3 & 7, Sat. at 2. No perf. 12/25 & 1/1; $20-$22.50; thru 1/22. **Circle Repertory,** 99 Seventh Ave. So. (924-7100).

THE GOSPEL AT COLONUS—Sophocles' *Oedipus at Colonus* is transformed into a contemporary gospel/theater piece, featuring Fourteen Karat Soul, Five Blind Boys of Alabama, the Brooklyn Institutional Radio Choir, and the J.D. Steele Singers; music composed by Bob Telson; piece created and directed by Lee Breuer. Thru 12/31 at 8, Sun. at 2 & 7; $10-$20. **Brooklyn Academy of Music,** 30 Lafayette Ave., Bklyn (636-4100).

GREATER TUNA—Ron Lee Savin and Michael Jeter star in a new comedy about Texas's third smallest town, written by Jaston Williams, Joe Sears, and Ed Howard. Tues.-Thurs. at 8, Sun. at 7, Fri. at 8, Sat. at 7 & 10, Sun. at 3; $16-$18; thru 12/31. **Circle in the Square,** 159 Bleecker St. (254-6330). ●

THE HUMAN COMEDY—A musical based on the book and film of the same name by William Saroyan, with music by Galt MacDermot, libretto by William Daumaresq; directed by Wilford Leach. The action takes place in Fresno, Cal. during WW II. Rex Smith, Delores Hall, Leata Galloway, Laurie Franks are featured in the cast of 21. Tues.-Sun. at 8, Sat. & Sun. at 3; $15-$18; from 12/20. **Public Theater,** 425 Lafayette St. (598-7150).

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THE JEWISH GYPSY—Yiddish musical starring Mary Soreanu which follows the romance between a gypsy girl and a young rabbi, with book by Mordechai Mandel; music and lyrics by Martin Moskowitz and Moshe Sachar; directed by Michael Greenstein (English narration). Wed., Thurs. & Sun. at 2; Sun. at 5:30; Wed. at 8, & Sat. at 8:30; $12.50-$19.50; thru 12/26. **Town Hall,** 123 W. 43rd (921-9442).

THE KILLING OF SISTER GEORGE—Revival of Frank Marcus's black comedy, starring Aideen O'Kelly and Tandy Cronyn; directed by Allen Belknap. Story concerns the private life of a popular English radio soap-opera star. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22. **Roundabout/Susan Bloch Theatre,** 307 W. 26th (242-7800).

THE LADY AND THE CLARINET—Stockard Channing stars in a Michael Cristofer comedy about a woman who hires a clarinetist (Jay Dryer) to play at a dinner she has prepared for two; directed by Gordon Davidson. With Kevin Geer, Paul Rudd, and Josef Sommer. The play is a searching and hilarious examination of the unviability of modern relationships. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $19.50-$24.50. **Lucille Lortel Theater,** 121 Christopher St. (924-8782).

LEFTOVERS—Improvisational theatre piece written, staged, and performed by Marcia Kimmell, Deah Schwartz, and Anne Wilford, about the ups and downs of a compulsive eater; directed by Barbara Harris. Thur., Fri. at 8, Sat. at 7:30 & 10, Sun. at 3 & 5:30; $12. **AMDA Theater,** 2109 Broadway (206-9393).

LENNY AND THE HEARTBREAKERS—A musical by Kenneth Robins, Scott Killian and Kim Sherman, in mixed-media style, plugging into the works and consciousness of Leonardo da Vinci, with Robert Joy in the title role (Michael Brian plays the role at matinees), Joanna Glushak, Sally Stotts, and in the role of a de Medici Metropolitan Opera baritone Darren Nimnicht. Staging and choreography are by Murray Louis and Alwin Nikolais. Tues.-Sun. at 8, Sat. & Sun. mats. at 3; $15-$18. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. And the whole production is cleverly nasty. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

OLD TIMES—Jane Alexander, Anthony Hopkins, and Marsha Mason star in a revival of Harold Pinter's three-character play of reminiscence and betrayal; directed by Kenneth Frankel. Tues.-Sat. at 8, Wed. Sat., & Sun. at 2; $22.-$26; 12/20-3/18. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

PAINTING CHURCHES—Tina Howe's play starring George N. Martin, Elizabeth McGovern, and Marian Seldes, directed by Carole Rothman, moves up to off-Broadway after a very successful run downtown. It's about an aristocratic family (the Churches) preparing to move out of its Boston home. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3; $17.50-$24.50. **Lamb's Theater,** 130 W. 44th (997-1780).

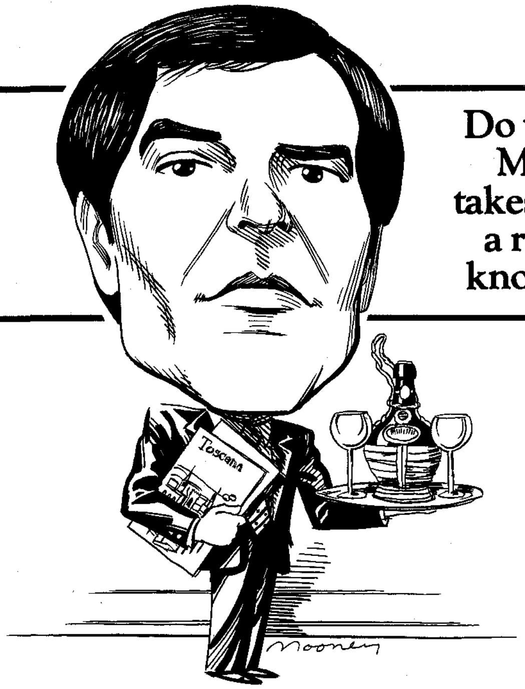
A PRIVATE VIEW—Vaclav Havel's autobiographical work wherein the Czech playwright dramatizes his struggle for human rights in an oppressive political system; directed by and with Lee Grant. With Stephen Keep, Barton Heyman, and Concetta Tomei. A well-designed and well-directed production. Tues.-Sun. at 8, Sat. & Sun. at 3; $15, $18; thru 1/1/84. **Public,** 425 Lafayette St. (598-7150).

QUARTERMAINE'S TERMS—Simon Gray's wonderfully restrained, irreverently humane, wryly tender play about the worst but most amiable teacher (Lee Richardson) at a seedy but undaunted school of English for foreigners in Cambridge; directed by Kenneth Frankel. Tues.-Sat. at 8, mat. at 2, Sun. at 3 & 7:30; thru 1/8/84. **Playhouse 91,** 316 E. 91st (831-2000).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Patricia Gage now stars in Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $18. Opening playlet is Durang's *The Actor's Nightmare.* Downstairs, **Westside Arts,** 407 W. 43rd (541-8394). ● ●

SOUND AND BEAUTY—Two new plays, *The House of Sleeping Beauties* and *The Sound of a Voice,* both by the gifted young Chinese-American playwright David Henry Wang. In both he explores the frightening limits of love; directed by John Lone. Tues.-Sun. at 8, Sat. & Sun. at 3; $15, $18; thru 1/1/84. **Public/LuEsther Hall,** 425 Lafayette St. (598-7150).

TAKING MY TURN—Musical by Gary William Friedman & Will Holt, about people in their prime, directed by Robert Livingston; with Margaret Whiting, Tiger Haynes, Marni Nixon, Cissy Houston, Mace Barrett, Victor Griffin, Sheila Smith, and Ted



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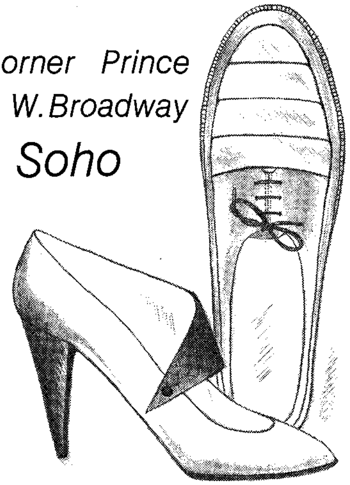

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TRUE WEST—Dennis Quaid and Randy Quaid costar in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$20. **Cherry Lane Theater,** 38 Commerce St. (989-2020). ●

Theater Companies

AMERICAN JEWISH THEATER—In the Studio Theater, John Van Druten's *I Am a Camera,* based upon Christopher Isherwood's *The Berlin Stories;* directed by Geoffrey Sherman. Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; $11; thru 1/22. **92nd St. Y,** 92nd & Lexington (427-6000).

CITY STAGE COMPANY—*Faust; Hamlet; Big and Little/Scenes,* in rotating performances. Tues.-Sun. at 8, Sat. & Sun. at 3; $12-$15. Call theater for specifics. **CSC,** 136 E. 13th St. (677-4210).

COCTEAU REPERTORY—George Farquhar's early Restoration comedy, *The Beaux' Stratagem* in rotating repertory with Robert Patrick's *Judas* and Shakespeare's *King John.* Thurs.-Sat. at 8, Sun. at 3; $8.50. **Theater,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Donald Margulies's *Gifted Children,* about an upper West Side eccentric whose daughter and artist boyfriend arrive on an unexpectic visit; with Zohra Lampert, Dinah Manoff, and Ben Ziegler; directed by Joan Vail Thorne. Tues., Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; $11-$14; thru 12/25. **Theater,** 344 E. 14th St. (674-7200).

LA MAMA E.T.C.—Michael Tremblay's *Damnee Manon, Sacree Sandra* is a monologue between a nun and a transvestite; with Priscilla Smith and Ray Wise; directed by George Ferencz. Wed.-Mon at 8; Sun. at 3; $10. **Theater,** 74A E. 4th St. (475-7710).

MANHATTAN PUNCH LINE—Revival of *June Moon,* showbiz comedy about Tin Pan Alley written by George S. Kaufman and Ring Lardner, directed by Steve Kaplan. Wed.-Sat. at 8, Sat. & Sun. mats. at 3; $8; thru 12/31. **Lion Theater,** 422 W. 42nd (279-4200).

THE MIRROR THEATER—Susan Glaspell's *The Inheritors* alternates in repertory with Clifford Odets's *Paradise Lost;* both directed by John Strasberg. The company features Geraldine Page, Mason Adams, Maxwell Caufield, and Juliet Mills. Phone for ticket information and performance schedule. **The Real Stage,** 320 W. 46th (279-4200).

PLAYWRIGHTS HORIZONS—Mainstage: Wendy Wasserstein's comedy, *Isn't It Romantic,* with Lisa Banes, Betty Comden, Jo Henderson, Jerry Lanning, Steven Pearlman, Tom Robbins, Cristine Rose, and Chip Zien. Story is about two contemporary New York women struggling with love and career; directed by Gerald Gutierrez. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $15-$18. **Theater,** 416 W. 42nd (564-1235).

RIDICULOUS THEATRICAL COMPANY—*Galas,* a modern tragedy, written and directed by, and starring Charles Ludlam, is about Maria Magdalena Galas, the greatest singing actress of the 20th century. Wed., Thurs., Fri., & Sun. at 8; Sat. at 7 & 10; $17. **Theater,** One Sheridan Sq. (691-2271).

ROYAL COURT REP—Phyllis Craig's *Bargain for Murder,* Wed. & Thurs. at 8; *It's Against the Law,* Fri. & Sat. at 8, Sun. at 3; *An Evening of One-Acters:* John Guare's *The Loveliest Afternoon of the Year,* Robert Perring's *Reunion.* Sun. at 7:30, Mon. & Wed. at 8, Tues. at 6 & 8. **Theater,** 301 W. 55th (997-9582).

13TH ST. THEATER—Tues., Sat., & Sun. at 9:30, Fri. at 7:30: Israel Horovitz's *The Indian Wants the Bronx.* Wed., Thurs. & Fri. at 9:30, Sun. at 7:30: Israel Horovitz's *Line.* Mon. at 9:30, Thurs. at 7:30, Ren Draya's *The Mothers.* Tues. & Wed. at 7:30, Sat. at 5: Edward Portnoy's *In the Waiting Place.* Fri. & Sat. at 7:30, Sun. at 5: *Make the Music Happen Again,* musical by Tim Minikel & Bob Solomon. Admission $6. **13th St. Theater,** 50 W. 13th St. (675-6677).

WEST SIDE REPERTORY—Oscar Wilde's *The Importance of Being Earnest,* directed by Andres Castro. Fri.-Sun. at 8, Sun. at 3; thru 2/12/84; $6. **Westside Theater,** 252 W. 81st (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

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Cunningham. Fri. at 8, Sat. at 7 & 10, Sun. at 7; 12/29-1/29; $8. **Stonewall Rep.,** 43 W. 13th St. (989-3909).

DESIREE—Marian Rolle portrays a mother who burned her child to death "to rid him of the devil." Written by Norman de Palm; directed by Felix de Rooy. Thur.-Sun. at 8; $8; from 12/20-30, Tues.-Fri. at 8; thru 1/1/84. **No Smoking Playhouse,** 354 W. 45th St. (582-7862).

DROP IN ANYTIME—Constantine Seredin's comedy, directed by Joseph Janeti. Wed.-Sat. at 8; $5; thru 12/24. **A.T.A. Theater,** 314 W. 54th St. (869-3981).

ELIZABETH REX—Or *The Well-Bred Mother Goes to Camp,* a musical, with book and lyrics by Jo Krestan, music by Beth Anderson, about a mother dealing with the discovery that her daughter is gay; directed by Jim Payne. Thurs. & Fri. 8, Sat. at 7 & 10, Sun. at 3; $10; thru 12/31. **Open Gate Theater,** 401 E. 29th (391-1880).

HARD TO BE A JEW—Sholom Aleichem's Yiddish play with music, directed by Israel Beker. Sat. at 8, Sun. at 2 & 5:30; $8-$12. **Folksbiene,** 123 E. 55th (755-2231).

HOORAY FOR WHAT—Medicine Show in a revival of the 1937 musical by Harold Arlen, E.Y. Harburg, Howard Lindsay, and Russel Crouse. 12/28-31 at 8:30; 1/5-2/5 (Thurs.-Sat. at 8:30, Sun. at 3). 6 W. 18th (255-4991).

HOW TO BE A GREAT WRITER—Mina E. Mina directs and acts in a one-woman show based on the novels and poems of Charles Bukowski. Tues.-Sun. at 8; $8; thru 12/24. **Theatre Off Park,** 40 E. 35th (679-6283).

I JUST LOVE YOU, HARRY SMYTHE THE THIRD—Ken Charles's play dealing with gays as just people; directed by Ric Russell. Thurs.-Sat. at 8. **Cash Performance Space,** 10 E. 18th (279-4200).

JUDITH—Michael Sawyer's play about a young girl and how she copes with all the odds against her; directed by Robert Vogel. Wed.-Sat. at 8, Sun. at 7; $7; thru January. **Theater Eleven,** 16 W. 22nd (475-4975).

LEAD US NOT INTO PENN STATION BUT DELIVER US FROM EVIL—Two bag ladies struggle to survive on the streets of New York; directed by Charles L. Moore. Wed.-Sun. at 8; $10. Courtyard Playhouse, 39 Grove St. (620-7110).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who has a dream of becoming a pop singer; directed by Grenoldo. $13-$18; call theater for dates and details. **Heckscher Theater,** 1230 Fifth Ave. (534-2804).

MANY MOONS—James Thurber's modern fairy tale about wizards, jesters, and bumbling kings, for parents and children; directed by Barry Katz; with David Holbrook as The Jester. 12/26-30 & 1/2/84 at 1 and 3 p.m.; $6.50. **P.S. 41 Auditorium,** 116 W. 11th St. (279-4200).

MOSCOW—NEW YORK—MOSCOW—Leo Zorin's play about love between an American girl and a Russian man; directed by Joseph Kapp. Tues.-Thurs. at 8, Fri. & Sat. at 7, Sun. at 3 & 7; $6; thru 1/1. **Theater,** 743 Eighth Ave. (608-3978).

PAHOKEE BEACH—Leo Rost's musical tells of a 50-year-old lifeguard worrying about his age; with Ted Farlow, Nancy Deering, Sylvia Davis, Joe Mulligan. Tues.-Sat. at 8, Sun. at 3; $5. **Playhouse 46,** 423 W. 46th (245-3829).

SAPPHO AND APHRODITE—Karen Malpede's play fusing the ancient and the avant-garde; directed by Lois Weaver, music by Roberta Kosse. Wed.-Fri. at 8, Sat. at 5 & 8:30, Sun. at 3 & 7; $12-$15. **Perry St. Theater,** 31 Perry St. (255-9186).

SERIOUS BIZNESS—Comedy revue written by Jennifer Allen, David Babcock, Winnie Holzman, and Don Perman; directed by Phyllis Newman; starring Jill Larson, Nealla Spano, David Babcock, and Don Perman. Tues.-Thurs. at 8; Fri. & Sat. at 8:30 & 11; Wed. at 5:30; $10-$16. **O'Neal's,** 147 W. 43rd (764-6200).

A SONG FOR A NISEI FISHERMAN—Philip Kan Gotanda's Japanese-American fish story, directed by Raul Aranas, with Ron Nakahara as the Nisei fisherman. Wed.-Sat. at 8, Sat. at 2, Sun. at 3 & 7; $10-$12. **Actors Outlet II,** 120 W. 28th (2nd floor) (255-7293).

TRIPLE BILL—Trilogy for the holiday season: William Harris's *Poor Howard;* Sharon Hall's *The Season Is Love;* Rose Sher's *Don't Scare the Middle Class.* Thurs.-Sat. at 8; $8; 12/22-1/7. **Playhouse 51,** 51 W. 19th St. (675-8013).

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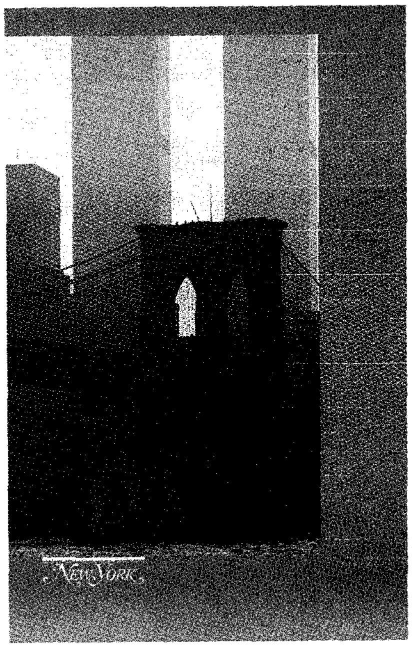

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92nd St Y, on Lexington Ave. (427-4410)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, December 19

CHRISTOPHER O'RILEY, pianist. Beethoven, Ravel, Schumann, Liszt. Tully Hall at 8. $5.50, $7.50.

THE MUSIC PROJECT—Schumann, Mozart, Francaix, Spohr. Merkin Concert Hall at 8. $7.

BACH ENSEMBLE, Joshua Rifkin; soprano Jane Bryden. Metropolitan Museum at 8. Sold out.

TRIO CHANTECLAIR—Susan Hellauer, Peter Bannon, Larry Lipnick: lute, hurdy-gurdy, mandolin, sackbut, recorder, and voice. Medieval Christmas music, including works of Dufay. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

HAROLD STOVER, organist. Works by Bach, Mendelssohn, Reger, Widor, Vierne, others. Second Presbyterian Church, 6 W. 96th St., at 8. $4.

COLLABORATIONS—Musicians and dancers, composers and choreographers, in four short pieces. Programs to be announced. The Kitchen, 59 Wooster St. (925-3615), at 8:30. $5.

BROOKLYN COLLEGE—At 12:15, Guitar Ensemble, Michael Smith director; free. At 8, Chamber Song, Robert Kopelson director; $3.

Tuesday, December 20

ORATORIO SOCIETY OF NEW YORK—Lyndon Woodside, conductor; soprano Ashley Putnam, mezzo-soprano Rose Taylor, tenor David Britton, bass-baritone John Shirley-Quirk, harpsichordist Edward Brewer. Handel's *Messiah.* Carnegie Hall at 8. $10-$200 (benefit).

NEW YORK PHILHARMONIC, Leonard Slatkin conductor; violinist Pinchas Zukerman. Gould's *Festive Music;* Bartók's Violin Concerto No. 2; Rachmaninoff's Symphony No. 3. Avery Fisher Hall at 8. $6-$25.

ELIZABETH RICH, pianist. First of four concerts presenting the complete Mozart sonatas. Merkin Concert Hall at 8. $7.

JAMES VANDEMARK, double-bassist, with pianist Robert Spillman. Newman (N.Y. premiere), Rachmaninoff, Paganini, others. Merkin Concert Hall at 2. $4.50.

DONNA ROLL, soprano, with pianist William Merrill. Three arias by Wagner; also Wolf, Strauss-Grieg, Sibelius. Alice Tully Hall at 8. $4, $6.

SUSAN BELLING, soprano. "Translations"—a song cycle for voice and piano by Hugo Weisgall, with texts by Adrienne Rich, Nikki Giovanni, and others. With the Group for Contemporary Music. Manhattan School of Music, Broadway at 122nd St., at 8. $5.

CUNY COMPOSERS IN CONCERT—Music by Pat Carrabre, Richard Kossel, Charles Porter, Edward Smaldone, others. CUNY Graduate Center, 33 W. 42nd St., 3rd floor, at 8. Free.

NEW AMSTERDAM BRASS—Ten-piece brass ensemble performs Christmas music of Susato, Bruckner, Bach, Chopin. Trinity Church, Broadway at Wall St., at 12:45. Free.

COLLABORATIONS—See 12/19.

MUSIC LIVE!—Political rock and salsa, with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

BROOKLYN COLLEGE CONTEMPORARY CHAMBER ENSEMBLE—Gershwin Theater on the campus, at 8. $3.

Wednesday, December 21

BETHANY BEARDSLEE, soprano/**RICHARD GOODE,** pianist. Schoenberg, Britten, Ravel, others. Merkin Concert Hall at 8. $10.

"MESSIAH" SING-IN—The audience is the chorus, with Martin Josman and 20 other conductors taking their turns. Organist Kenneth Bowen, soprano Lila Deis, countertenor Jeffrey Dooley, tenor Mukund Marathe, baritone David Hamilton. Avery Fisher Hall at 7:30. $11-$40 (patron). Take your own score, or buy one at the door.

QUADRO BAROCCO, Mordecai Rubin director. Baroque music for the Christmas season, with works by Leo, Leclair, Telemann, Altenberg, Vivaldi. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

PAULA TALAYCO, classical guitarist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

"MESSIAH" SING-IN—This one is at St. Bartholomew's Church, Park Ave. at 50th St., at 12:10 noon. $2. Soloists from the church choir. Take a score or rent at the door.

COLLABORATIONS—See 12/19.

MARTHA SCHLAMME, singer, at Phyllis Lynd's Concert Party. Barbizon Plaza Hotel, Central Park South at Sixth Ave. (877-8233), at 8:30. $8.

BROOKLYN COLLEGE CLARINET CHOIR, Paul Shelden director. Gershwin Theater at 8. $3.

Thursday, December 22

PETER WOLF, harpsichordist. Rameau, Balbastre, Royer. Merkin Concert Hall at 8. $7.

"MESSIAH"—Staged oratorio by Charles Choset. American Renaissance Theater, 112 Charlton St. (869-3981), at 8. $8.

CATHEDRAL CHORISTERS, Paul Halley, director. "A Choristers' Christmas." Britten's *Ceremony of Carols;* traditional Christmas music. Cathedral of St. John the Divine, Amsterdam Ave. and W. 112th St. (662-2133), at 6. $6.

SYLVIA KOWALCZUK, harpist. Lincoln Center Library at 4. Free.

CHOIR OF TRINITY CHURCH—A service of lessons and carols. Trinity Church, Broadway at Wall St., at 1. Free.

COLLABORATIONS—See 12/19.

BARGEMUSIC BRANDENBURGS—Bach's Concerti Nos. 1, 2, 4. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $15.

BROOKLYN COLLEGE FLUTE ENSEMBLE, Clarissa Coffey director. On campus. At 8. $3.

Friday, December 23

CALLIOPE, A RENAISSANCE BAND, with soprano Jane Bryden. Christmas music from England, Spain, and Germany, 1200-1600. Christ Church, Park Ave. at 60th St. (838-3036), at 8. $6.50, $8.

AUREUS QUARTET—Folk tunes, carols, and spirituals in modern arrangements. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

"MESSIAH"—See 12/22.

COLLABORATIONS—See 12/19.

GRUPO AYMARA—Music of Bolivia. Alternative Museum, 17 White St. (966-4444), at 8. $8.

VLADIMIR BABADZHAN, pianist. Lincoln Center Library at 4. Free.

CATHEDRAL CHORISTERS—See 12/22.

BIG NICK NICHOLAS, tenor saxophonist. Jazz at Noon—a jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

Saturday, December 24

NEW YORK STRING ORCHESTRA, Alexander Schneider conductor. Vivaldi, Bach. Carnegie Hall at 12 midnight. $4-$8.50.

ZAMIR CHORALE, Matthew Lazar conductor. Jewish choral music. Merkin Concert Hall at 8. $9.

"MESSIAH"—See 12/22.

CAROL BRESNER, Soprano/**FRANCIS HEILBUT,** pianist. Christmas music. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

BARGEMUSIC BRANDENBURGS—See 12/22.

CHURCH MUSIC—Community, 40 E. 35th St., at 8. Handel's *Messiah,* Christmas portion; choir and soloists, Arthur Frantz directing. Free... Holy Trinity Lutheran, C.P.W. at 65th St., at 5 and 11 p.m. These are religious services, at which the music includes Bach's Cantata 191, excerpts from Handel's *Messiah,* and traditional Christmas music. Bach Choir, soloists, orchestra, Frederick Grimes conductor. Offering... Riverside, the Drive at 122nd St., at 8. Festival of Nine Lessons and Carols, with the Choir, the Handbell Choir, instrumentalists, John Walker director, organist David Higgs; offering. At 7:30, a carillon recital by James R. Lawson. Music by Barnes, Franco, and variations on carols. After the Ninth Lesson, a "swinging peal"... St. Bartholomew's, Park Ave. and 50th St., at 11 p.m.: religious service, with choral music by Sweelinck, Howells, Darke, Rutter. At 10:30, music for harp, violin, organ. Offering.

Christmas Day, Sunday

"MESSIAH"—See 12/22. Today, at 3 and 7.

CHURCH MUSIC—At Holy Trinity Lutheran, C.P.W. at 65th St. at 5, Vespers; Part I of Bach's *Christmas Oratorio,* Bach's Canonic Variations on "Von Himmel hoch." Bach Choir, soloists, orchestra, organist Nancianne Parrella. Frederick Grimes, director; offering... Riverside, the Drive at 122nd St., at 3: carillonneur James R. Lawson, a recital of carol settings, also Bach, Handel. Free... St. Bartholomew's, Park Ave. at 50th St. At 11 a.m., choral works at the service will be by Holst, and carols by Mathias... St. Peter's Lutheran, Lexington Ave. at 54th St. At 5, Jazz Vespers, with the Howard McGhee Quintet; offering. At 7: Sharon Freeman's "A Christmas Celebration"; $3.

Monday, December 26

NO ANNOUNCED CONCERTS

Tuesday, December 27

Y CHAMBER SYMPHONY, Gerard Schwarz conductor. The six Brandenburg Concerti of Bach. 92nd Street Y at 8. $15.

P.D.Q. BACH, WITH PROFESSOR PETER SCHICKELE—New York Pick-Up Ensemble, conducted by Paul Dunkel. "Variations on an Unusually Simple-Minded Theme" (N.Y. premiere); "Beethoven Sportscast"; Suite from "The Civilian Barber"; "Chaconne a Son Gout" by Professor Schickele. Carnegie Hall at 8. $10-$16.

ROMAN MARKOWICZ, pianist. Music of Bach-Busoni; Beethoven's Sonata in A, Op. 101. Trinity Church, Broadway at Wall St., at 12:45. Free.

MUSIC LIVE!—See 12/20.

Wednesday, December 28

MARILYN HORNE'S GREAT AMERICAN SONGBOOK—The mezzo-soprano with the American Symphony Orchestra, Leonard Slatkin conductor; New York Choral Artists. Music by Kern, Foster, hymns, spirituals, folk and patriotic songs, and Copland's *Old American Songs.* Avery Fisher Hall at 8:30. $10-$50.

P.D.Q. BACH—See 12/27.

QUEENS PHILHARMONIC, JoAnn Falletta conductor; Rossini, Tchaikovsky, Strauss; also, a string concerto and soloist to be announced. Alice Tully Hall at 7:30. Free.

EXA LOUISE BROWN, jazz vocalist-pianist St. Peter's Church, Lexington Ave. at 54th St. (935-2200), at 12:30 noon. $2 donation.

JAMES LITTON/DANIEL BECKWITH, organists. Christmas music. St. Bartholomew's Church, Park Ave. at 51st St., at 12:10 noon. $2.

JONATHAN IRVING, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

Thursday, December 29

NEW YORK PHILHARMONIC, Kurt Sanderling conductor; violinist Shlomo Mintz. Mussorgsky-Shostakovich, Prelude to *Khovanschina;* Prokofiev's Violin Concerto No. 1; Schubert's Symphony No. 9. Avery Fisher Hall at 8. $6-$25. Note: open rehearsal of this program, Thurs. only, 9:45 a.m. $3.

NEW YORK STRING ORCHESTRA, Alexander Schneider conductor; violinist Isaac Stern, cellist Yo-Yo Ma. Brahms, Beethoven. Carnegie Hall at 8. $4-$5.50.

Y CHAMBER SYMPHONY—See 12/27.

"MESSIAH"—See 12/22.

PIERRE-HENRI XUEREB, violist/**REMY LOUMBROZO,** pianist. Brahms's Sonata in E-Flat, Op. 120, Schumann's *Marchenbilder,* Op. 113. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

BARGEMUSIC BRANDENBURGS—See 12/22. Tonight, Nos. 3, 5, 6.

Friday, December 30

NEW YORK PHILHARMONIC—See 12/29. Today at 2.

P.D.Q. BACH—See 12/27.

CATHY TAO ZONG-SHUN, pianist. Lincoln Center Library at 4. Free.

"MESSIAH"—See 12/22.

NEW YORK PHILOMUSICA—Haydn, Spohr. St. Ignatius Loyola Church, Park Ave. at 84th St., at 8. $7.50. $10.

DEREK SMITH, pianist. Jazz at Noon—a jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

JOE BIDEWELL, singer-guitarist. Folk music. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4.

Saturday, New Year's Eve

NEW YORK PHILHARMONIC—See 12/29 for program. Tonight at 8, $9-$30. Some surprises too.

MANHATTAN TRANSFER—Radio City Music Hall, 50th St. and Sixth Ave. (757-3100), at 7:30 and 11:30. $20-$30.

CARNEGIE HALL'S GALA—Mezzo-soprano Marilyn Horne, cellist Yo-Yo Ma, violinists Isaac Stern and Pinchas Zukerman, Orpheus Chamber Orchestra. Carnegie Hall at 8. $15-$150 (benefit).

SOVIET EMIGRE ORCHESTRA, Lazar Gosman conductor; mezzo-soprano Frederica von Stade, bass-baritone William Warfield, violinist Dora Schwarzberg, pianist Caroline Stoessinger. Concerts for Peace presents a "gift to the people of the City of New York, on the eve of 1984." Dr. Carl Sagan, Leonard Bernstein will speak. Bach and Handel. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (678-6922), at 7:30. Free (doors open at 6).

Y CHAMBER SYMPHONY—See 12/27. Tonight, $17.50; champagne will be served.

"MESSIAH"—See 12/22.

JONATHAN IRVING, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

ST. LUKE'S RENAISSANCE ENSEMBLE, directed by Louise Schulman. Music from the age of Josquin. Synod Hall, St. John the Divine, Amsterdam Ave. and 110th St. (226-1115), at 8. $15, with champagne.

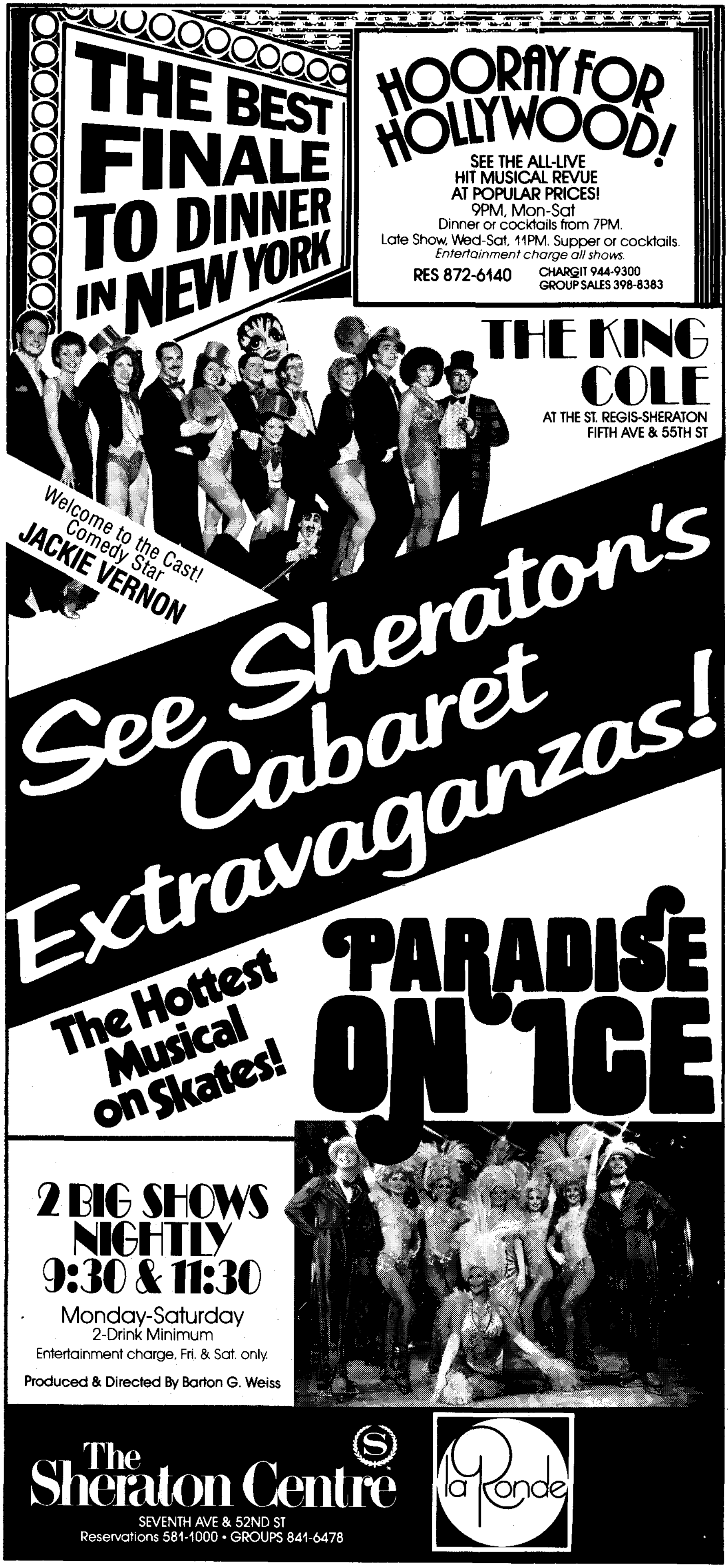
RIVERSIDE CHURCH, the Drive at 122nd St. At 10:15 p.m., James R. Lawson on the carillon: Christmas songs by Whipple, Barnes, Ward; Badings's *Suite V voor Beiaard* (premiere); Maasen's paraphrase on "Auld Lang Syne." At 10:45, organists John Walker, David Higgs. Watchnight service at 11:30; at midnight, a swinging peal, and the Bourdon also tolls. Offering.

BARGEMUSIC BRANDENBURGS—See 12/22. Tonight Nos. 3, 5, 6.

Sunday, January 1, 1984

P.D.Q. BACH—See 12/27. Today at 3.

CHURCH MUSIC—Riverside, the Drive at 122nd St., at 3: carillonneur James R. Lawson plays music by Robins, Leahy, Rota, Franco, Barnes. Free... Holy Trinity Lutheran, C.P.W. at 65th St., at 5: Bach Vespers. Part IV of Bach's *Christmas Oratorio* and Bach's *Pastorale* in F; Bach Choir, soloists, orchestra, organist Frederick Grimes. Offering... St. Bartholomew's, Park Ave. at 50th St., at 4: Christmas Festival of Lessons and Carols; familiar and medieval music... St.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"MESSIAH"—See 12/22. Today at 3 and 7.

Opera

Metropolitan Opera
At the Metropolitan Opera House

TO APRIL 21—$12-$75. Mon., 12/19, at 7: Wagner's *Tristan und Isolde,* Levine conducting; with Behrens, Troyanos, Jung, Clark, Haugland. 12/20 at 8: Verdi's *Ernani,* Levine conducting; with Mitchell, Pavarotti, Elvira, Raimondi. 12/21 at 8: Beethoven's *Fidelio,* Tennstedt conducting; with Marton, Vickers, Mazura, Salminen, Peters, Best, Haugland. 12/22 at 7: Humperdinck's *Hansel and Gretel,* Fulton conducting; with Robinson, Harris, Nadler, Dunn, Glossop, Merritt, Kesling. 12/23 at 8: *Ernani;* same as 12/20, except Mauro for Pavarotti, Milnes for Elvira. 12/24 at 1: *Tristan und Isolde;* same as 12/19 (broadcast, WQXR). No performance Sat. night. Mon., 12/26, at 7: *Hansel and Gretel;* same as 12/22; 12/27 at 8: Beethoven's *Fidelio;* same as 12/21, except Sooter for Vickers, Bergquist for Peters. 12/28 at 8: *Ernani;* same as 12/20, except Mauro for Pavarotti, Milnes for Elvira. 12/29 at 7: same as 12/22, except Elias for Nadler. 12/30 at 7: *Tristan und Isolde;* same as 12/19. 12/31 at 2: *Hansel and Gretel;* same as 12/22, except Elias for Nadler (broadcast, WQXR). 12/31 at 8: *Fidelio;* same as 12/21, except Cheek for Haugland. 1/2 at 7: *Hansel and Gretel;* same as 12/22, except Norden for Robinson, Catania for Harris, Elias for Nadler.

Other

PRINCESS IDA—New York Gilbert & Sullivan Players, with John Reed as King Gama. Symphony Space, 12/29, 30 at 8; 1/3-6 at 8, 1/7 at 3 and 8; 1/8 at 2 and 7; $9-$15. 12/31 at 8, New Year's Eve Champagne Gala; $13-$20.

DIE FLEDERMAUS, by Strauss (in English). Amato Opera, 319 Bowery (228-8200). 12/29, 30, 1/7, 14 at 7:30; 1/8, 15 at 2:30. $8. Special performance: 12/31 at 8, New Year's Eve champagne buffet, $30.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). To 12/30: Herbert's *Babes in Toyland.* Wed.-Sat. at 8; Wed. at 2; Sat. and Sun. at 3:30. Extra dates: 12/20, 27 at 8; 12/22, 29, 30 at 2; 12/24 at 1 and 5. No perf. 12/25. Tues., Wed., Thurs., $8-$13; Fri.-Sun., $8-$13.50. Beginning Jan. 4: Lehar's *The Merry Widow.*

DONA FRANCISQUITA, a zarzuela by Vives and de Vega. Repertorio Espanol, 138 E. 27th St. (889-2850). 12/31 at 9. $12.

Dance

New York City Ballet
At the New York State Theater

TO 2/19/84—$3-$30. Through 12/31, *The Nutcracker:* 12/19, 20, 21, 22 at 6. 12/23 at 4 and 8. 12/24 at 1 and 5. 12/25, no performances. 12/26, 27 at 6. 12/28 at 2 and 6. 12/29 at 6. 12/30 at 8. 12/31 at 2 and 8. 1/1, no performance. 1/3 at 8: *Mozartiana, Episodes, The Concert.*

Other

CAPRICORN THEATRE COMPANY—Ben Jonson's Renaissance masque *The Vision of Delight,* starring Sallie Wilson and Bertram Ross. Piccolo Teatro, Casa Italiana, Amsterdam Ave. and 117th St. (595-9637). 12/29, 30, 31 at 8; 1/1, 3 & 10:30 p.m. $12, $15. $40 for the gala 10:30 perf. and party.

LES BALLETS TROCADERO DE LA KARPOVA—An all-new production of *The Nutcracker* by this all-male company. 13th Street Theater, 50 W. 13th St. (675-6677). 12/19-24. Mon.-Thurs. at 8:15; Fri. at 8:15 and 11; Sat. at 5 and 8:15. $8.

HOLIDAY DANCE FESTIVAL—Program A: 12/26, 28, 30 at 8, 1/1 at 3, Jean Erdman's earliest works. $8. Program B: 12/27, 29, 31, 1/1 at 8, Muna Tseng's *In Pursuit of Carmen,* and a Laura Glenn and Gary Lund work. $8. Theater of the Open Eye, 316 E. 88th St. $8.

ANN REINKING—*One More Song/One More Dance,* featuring Jeff Calhoun, Gary Chryst, Stephen Jay, Gregory Mitchell, Brian Sutherland, and Robert Warners. Joyce Theater. 12/21-31 at 8; 12/24, 28, 31 also at 3. No performance 12/25. $20.

RIVERSIDE DANCE FESTIVAL—Balletfore's *Magic Nutcracker,* 1-1/4-hour version, with a simple narration, and Paola Cantalupo as the Sugar Plum Fairy. Theater of the Riverside Church, 120th St. and the Drive (864-2929). 12/26-28 at 7. $6.

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ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

REGINA BOGAT—Paintings and box constructions/Early 20th-century American art by Avery, Graves, Roszack. Thru 1/4. Deutsch, 20 W. 57th (765-4722).

JOAN BRADY—Watercolors for the first time in New York, thru 12/30. Tatistcheff, 50 W. 57th (664-0907).

PAUL CADMUS—Drawings, prints, photos from 1924 to 1983, thru 12/31. Midtown, 11 E. 57th (758-1900).

STUART DAVIS—A study of his connections with Held, Lichtenstein, Smith, Sugarman, thru 12/23. Washburn, 42 E. 57th (753-0546).

WILLEM DE KOONING—Selected paintings from 1969 to 1982, thru 1/27. Galerie Maeght, 9 W. 57th (371-9077). Mon.-Fri. 10-5:30.

SONIA GECHTOFF—New works, thru 12/31. Gruenebaum, 38 E. 57th (838-8245). Mon-Sat. 9:30-5:30.

WILLIAM HOGARTH (1697-1764)—Satires and sermons in his biting graphics of English society, thru 12/31. Donson, 24 W. 57th (245-7007).

GERSHON ISKOWITZ—Landscape series in oils, thru 12/31. del Re, 41 E. 57th (688-1843).

PAUL JENKINS—Granular veils and washes with collaged elements, thru 1/3. Rosenberg, 20 W. 57th (757-2700). Mon.-Sat. 10-5.

ALFRED JENSEN—Late works using heavily impas*toed surfaces, thru 1/7. Pace, 32 E. 57th* (421-3292).

STEVEN KEISTER/DONALD SULTAN—Metal and found object sculpture, some with animal imagery/Strong expressive charcoals. Thru 1/7. BlumHelman, 20 W. 57th (245-2888).

STEPHANIE KIRSCHEN-COLE/FORREST MOSES—Delicate collages of images within images/Landscapes frenzied with motion. Thru 1/4. deNagy, 29 W. 57th (421-3780).

KAY KURT—Detailed pencil drawings and an oil from her candy series, thru 12/23. Kornblee, 20 W. 57th (586-1178).

HARRY MCCORMICK—Interiors of New York restaurants and bars, thru 12/30. Brewster, 41 W. 57th (980-1975).

PAULA MODERSOHN-BECKER—A retrospective of 102 oils, drawings, and prints by this pioneer modernist from Germany, thru 1/7. Galerie St. Etienne, 24 W. 57th (245-6734).

ROBERT MOTHERWELL—A retrospective of his prints, thru 1/21. Getler/Pall, 50 W. 57th (581-2724).

ANTONIO MARI RIBAS—India ink drawings, 12/23-1/12. Galeria Joan Prats, 29 W. 57th (486-6770).

CHAIM SOUTINE (1893-1943)—A retrospective including 43 paintings, thru 1/28. Galleri Bellman, 41 E. 57th (486-7944).

JOAQUIN TORRES-GARCIA—Late paintings, 1938 to 1949 using pictographic systems, thru 1/28. Herstand, 24 W. 57th (664-1379).

GEORGE WOODMAN—Floral and human forms in pastel colors, thru 1/7. Haber Theodore, 24 W. 57th (541-9393).

Madison Avenue and Vicinity

BARBARA ABRAMS/PHILIP LIEBERMAN—Brass sculpture using light/Greek portraits in photos. Thru 12/29. Urdang, 23 E. 74th (288-7004).

JOHN ANDERSON/LORRAINE SHEMESH—Re*cent sculpture/Paintings, drawings, quilts*. Thru 1/6. Stone, 48 E. 86th (988-6870).

BILLY AL BENGSTON—New watercolor collages using the symbols of airplanes, runners, thru 1/14. Acquavella, 18 E. 79th (734-6300).

ARUN BOSE—Recent abstractions on paper, thru 12/27. Weintraub, 992 Madison (879-1195).

FERNANDO BOTERO—His bloated figures in paint*ings and watercolors, thru 12/31. Goodman, 1020* Madison (427-8383).

KEVIN BOYLE/ROBERT KUSHNER—Photographic portraits/New, large fabric pieces. Thru 12/24. Solomon, 724 Fifth (757-7777). Mon.-Sat. 10-6.

GARY BUKOVNIK—Flowers in watercolors, thru 1/7. Staempfli, 47 E. 77th (535-1919).

WILLIAM CALFEE/PATRICIA FRIEND/LUCIE RIE—Ten canvases evolving from realist to abstract expressions/Large open space landscapes/Stoneware and porcelain. Thru 12/30. Graham, 1014 Madison (535-5767).

JOSEPH CORNELL—47 constructions and collages from 1933 to 1969, thru 1/20. Castelli Feigen Corcoran, 113 E. 79th (628-0700).

RALSTON CRAWFORD—A retrospective including his iconic views of the industrial landscape, thru 12/30. Miller, 724 Fifth (246-1625).

GRAZIA DE SANTIS—Assemblages of symbolic hands, thru 1/10. Rizzoli, 712 Fifth (397-3712).

OTTO DIX—Satirical drawings, watercolors, and paintings by this German expressionist, thru 2/28. Sabarsky, 987 Madison (628-6281).

RICHARD ESTES—The urban landscape in graphics, thru 12/30. Hamilton, 19 E. 71st.

GEORGE GROSZ/HANNAH HOCK—Satirical, expressionist oils and works on paper by both. Thru 12/30. Laboetie, 9 E. 82nd (535-4865).

GEORGE GROSZ—Biting, anti-military caricatures from the 1910's and 20's, thru 12/30. Soufer, 1015 Madison (628-3225).

PAUL CESAR HELLEU (1859-1927)—Drypoints/American and European still life by Barnett, Silva, Stevens, others/American watercolors by Benson, Luks. Thru 12/31. Childs, 956 Madison (772-6606).

JERRY JACKA/CHARLES LOLOMA—Hopi Indian visions in jewelry and photos. Thru 1/7. Gallery 10, 29 E. 73rd (861-5533).

PHILIP JOHNSON—Architectural models and photos from his 1949 Glass House to the 1983 Cleveland playhouse/The Historic American Buildings Survey, a documentation. Thru 12/31. Urban Center, 457 Madison (935-3960). Mon.-Sat. 11-5.

HARRIET KORMAN—Recent paintings, thru 12/24. Willard, 29 E. 72nd (744-2925).

ROBERT M. KULICKE—Still lifes, seascapes, and jewelry, thru 12/30. Davis & Langdale, 746 Madison (861-2811).

DAVID LUND—Serene elemental landscapes, thru 12/22. Borgenicht, 724 Fifth (247-2111).

RENE MAGRITTE—Eighteen etchings and two lithos from the last eight years of his life, 1961 to 1968, thru 1/15. Foxworth, 33 E. 65th (772-3460).

PRICH MATTHEWS—Luminous abstractions and collage, thru 12/30. Ericson, 23 E. 74th (737-6155).

ROY NEWELL—*Small format geometric constructions* in paint, thru 1/14. Schlesinger-Boisante, 822 Madison (734-3600).

MICHAEL PAVLIK/OLDRICH PLIVA—Sculptural constructions in glass/Optical glass sculpture. Thru 12/24. Heller, 965 Madison (988-7116).

PICASSO—Thirteen oils and one bronze sculpture plus Brawue, Calder, Dali, Gris, thru 12/23 Perls, 1016 Madison (472-3200).

GEORGE RICKEY—30 years of his sculpture emphasizing motion, thru 12/24. Davidson, 43 E. 78th (734-6702).

EMILIO SANCHEZ—Precisely executed architectural subjects, thru 12/24. ACA, 21 E. 67th (628-2440).

VOLKER SEDING—Hand-painted photos, some of floating fruits, thru 12/23. Haime, 1000 Madison (772-7760).

KATSU SIMURA—Constructions and works on paper, thru 2/4. Reinhold-Brown, 26 E. 78th (734-7999).

HOSSEIN ZENDEROUDI—Calligraphic paint, thru 12/31. Leila Taghinia-Milani, 1080 Madison (570-6173).

SoHo

MURRAY ALCOSSER/RONALD AMERICA—Large color photos of still lifes/Realist situations featuring unposed people. Thru 1/7. Meisel, 141 Prince (677-1340).

ELEANOR ANTIN—An allegorical installation including a castle, thru 12/30. Feldman, 31 Mercer (226-3232).

ELLIOT BAROWITZ/CAROL FIELD—"Instruments of Power"/Fragments. Thru 12/31. Ingber, 460 W. Broadway (674-0101).

NANCY BOWEN/KEN LITTLE—Clay women on painted wood constructions/Animals made from leather goods. Thru 12/23. Caldwell, 383 W. Broadway (966-6500).

ANNA BROELL BRESNICK—Urban themes in wood, encaustic and paint constructions, thru 12/24. 22 Wooster (431-6445).

HOWARD BUCHWALD—Drawn arcs on raw linen which has been cut, thru 1/11. Hoffman, 429 W. Broadway (966-6676).

STEVEN CAMPBELL—Rural and domestic adventures, thru 12/23. Toll, 146 Greene (431-1788).

DALE CHICHULY/JACQUES-HENRI LARTIGUE—2 and 3-D glass abstractions/France in black and white photos from 1905 to 1931. Thru 12/31. Cowles, 420 W. Broadway (925-3500).

SANDRA DE SANDO—Drawings and bookworks of faces and features, thru 1/4. Soho 20, 469 Broome (226-4167).

CHRISTINE FROMENTIN—Recent paintings and lithographies, thru 1/15. Central Falls, 478 W. Broadway (475-3333).

FRANCES COHEN GILLESPIE/SHARI URQUHART—Still lifes in interiors/Narrative tapestries. Thru 1/7. Knowlton, 153 Mercer(431-8808).

KEITH HARING—Expressionistic works, thru 1/7. Shafrazi, 163 Mercer (925-8732).

THOMAS LAWSON—Moving, abstract landscapes in oils, thru 1/7. Metro Pictures, 150 Greene (925-8335).

ROY LICHTENSTEIN—Master of Pop related themes, thru 12/31. Castelli, 420 W. Broadway (431-5160).

LIZBETH MITTY—New York City highways in rich colors and textures, thru 12/31. Esman, 121 Spring (334-9659).

JIM MORPHESIS/NORMAN SUNSHINE—Crosses and Christ in paint on ripped and fractured wood/Abstract anthropomorphic shapes. Thru 12/30. Freidus/Ordover, 70 Greene (925-0113).

DAVID NELSON/DAISY YOUNGBLOOD—An installation of sculptural lighting/New ceramic portraiture. Thru 1/5. Gladstone, 152 Wooster (505-8690).

NICHOLAS PEARSON/HELEN SOREFF—Sculpture/Drawings. Thru 12/23. Condeso/Lawler, 76 Greene (219-1283).

ELLEN PICCOLO—Still lifes and landscapes, 12/30-1/18. First Street, 386 W. Broadway (226-9011).

LEE SAVAGE—Acrylics and pastels, thru 1/15. Art & Design, 152 Wooster (777-4207).

KIKI SMITH—An image/sound installation "of the *body," thru 12/24. Kitchen, 59 Wooster* (925-3615).

HELEN SOREFF—Intensive line drawings, thru 12/23. Condeso/Lawler, 76 Greene (219-1283).

SANDY STRAUS—A wall installation of man and beast, thru 1/14. Van Eck, 420 W. Broadway (219-0717).

JOAN WATTS—Circular canvases with womb-like tissue images, thru 1/4. Soho 20, 469 Broome (226-4167).

Other

GRETCHEN BENDER—Satiric multi-imaged works using photo-mechanical reproduction, thru 12/30. Nature Morte, 204 E. 10th (420-9544). Thurs.-Sun. 12-6:30.

ZEKE BERMAN/JUDITH A. ORNSTEIN—Painterly still lifes in photos/Odd-shaped abstractions. Thru 1/21. Levy, 40 Great Jones (473-7151).

SANDRA BOWDEN/BETH HABER—Collographic prints with references to the Bible/Multi-layered painted papers. Thru 12/23. Seraphim, 780 W. End Avenue (678-8744). Tues.-Thurs. 12-6, Sun. 12-4.

ARCH CONNELLY—Paintings on wood and canvas plus furniture objects, thru 12/30. Garet Kohn, 204 E. 10th (475-8701).

NONA HERSHEY/MAUREEN SULLIVAN—Prints and watercolors, some of windows/Drawings in gouache and color pencil. Thru 1/5. Ryan, 452 Columbus Avenue (799-2304). Tues.-Fri. 12-7, Thurs. 12-9, Sat. 12-6, Sun. 1-5.

KASIMIR MALEVICH—Costumes for the 1913 Russian Futurist opera *Victory Over the Sun,* reconstructed by Ferrara in 1983, thru 1/6. Mall at CUNY, 33 W. 42nd (790-4331). Mon.-Fri. 9-6.

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ART

CHRISTOPHER SPROAT—Large zoological abstraction in painted wood, thru 12/30. Stoler, 13 White (966-5090).

KATE SUTPHIN—Abstractions using white as a defining element, thru 12/31. Greenwald, 181 Mott (219-1642).

MICHAEL TRACY—An elegy to Latin America including a triptych of impastoed acrylics on wood, glass, and found objects, thru 1/21. Delahunty, 291 Church (226-2519).

BESS WELBER—Paintings from the Mid-West, thru 12/30. Bush, 260 W. 86th (873-1397).

ALISON WILDING—Carved and constructed sculpture of wood, stone, sheets of brass, rubber, thru 1/14. Salvatore ala, 32 W. 20th (675-3267).

GROUP SHOWS

57th Street

FOR THE HOLIDAYS: Gallery artists at *French,* 41 W. 57th (308-6440), 12/27-1/24... New works by members at *McKee,* 41 E. 57th (688-5951), thru 1/21... Paintings and sculpture at *Sachs,* 29 W. 57th (421-8686), 12/20-1/5... Christmas art from A. More Store at *Tilton,* 24 W. 57th, thru 1/7... Toys and games at *Viridian,* 52 W. 57th (245-2882), 12/20-1/7.

ADLER—37 W. 57th (980-9696). Canright's solid color lines over expressionist backgrounds, Dudley's installation of intersecting planes, and Solomon's animal imagery, thru 1/7.

ALEXANDER—20 W. 57th (757-3721). Diamond's New York City buildings in broad strokes, Nechvatal's dense line drawings, and Tobias' architectonic triptych, thru 12/29.

FITCH-FEBVREL—5 E. 57th (688-8522). Works on paper by Klinger, Martin, Redon, thru 1/18.

FRENCH—41 W. 57th (308-6440). Mon.-Sat. 10-6. Colored wall pieces by Armstrong, Martin, Schroder, thru 12/24.

FRUMKIN—50 W. 57th (757-6655). A lumber yard in pastel by Beckman, an eight foot painting of his wife by Valerio, plus Brown, Pearlstein, thru 1/5.

HEESY—50 W. 57th (245-1420). Monotypes and prints using cast and dyed paper, fabric transfer, intaglio, collage, thru 12/30.

HEIDENBERG—50 W. 57th (586-3808). Arp, Botero, Natkin, Nevelson, thru 1/4.

KENNEDY—40 W. 57th (541-9600). American portrait, landscape, seascape, still life, and genre from 1770 to 1922, thru 12/30.

MARKEL—50 W. 57th (581-1909). Artists books, thru 12/31.

PHOENIX—30 W. 57th (245-5095). 25th anniversary of the gallery with de Kooning, Neel, thru 1/14.

PROTETCH—37 W. 57th (838-7436). Four sculptors: Armajani, Burton, Ferrara, and Miss, thru 1/6.

WUNDERLICH—41 E. 57th (724-8778). An American view from 1792 to 1961 including Church, Heade, Hopper, Remington, thru 1/31.

Madison Avenue and Vicinity

FOR THE HOLIDAYS: Interpretations of the wreath at *Arsenal,* 64th off Fifth (360-8141). Mon.-Fri. 9:30-4:30, thru 1/7... American jewelry at *Faber,* 666 Fifth (586-8411), Mon.-Sat. 10:30-5:45, thru 1/14... Original drawings for the comic strip Hagar the Horrible at *Felicie,* 141 E. 56th (752-7567), thru 1/14... Gallery artists at *Forum,* 1018 Madison (772-7666), thru 12/30... 18th- to 20th-century Japanese woodblock prints, netsuke posters, books at *Ronin,* 605 Madison (688-0188), thru 12/31... British fine art, illustration, graphics at *Schiller-Wapner,* 36 E. 61st (758-0329), thru 1/14.

CDS—13 E. 76th (772-9555). New paintings by Marsen, Swavely, and Young, thru 1/21.

CHINA HOUSE—125 E. 65th (744-8181). Mon.-Fri. 10-5, Sat. 11-5, Sun. 2-5. Chinese ceramics from 1620 to 1683, thru 1/29.

ELKON—1063 Madison (535-3940). Gallery artists from 1961 to now including Dzubas, Hall, Tucker, Witkin, thru 12/30.

FACADE—741 Madison (744-4997). Watercolors of India by Lovejoy, bronzes by Greenberg, photos by Halard, thru 1/7.

FOURCADE—36 E. 75th (535-3980). In honor of de Kooning including Bacon, Balthus, Baselitz, Dubuffet, Segal, thru 1/21.

HIRSCHL & ADLER—21 E. 70th (535-8810). Realism into abstraction in American drawings from 1900 to 1940, thru 12/30.

HUTTON—33 E. 74th (249-9700). Russian Suprematist drawings by Chashnik, Malevich, Suetin, thru 12/31.

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MATHES—851 Madison (249-3600). European modern masters including Dubuffet, Leger, Moore, Picasso, thru 1/14.

MERRIN—724 Fifth (757-2884). Ancient gems in new settings by Copley and Stark, thru 12/23.

NOORTMAN & BROD—1020 Madison (772-3370). Mon.-Sat. 9:30-5:30. 18th-and 19th-century English and 19th-century French drawings and watercolors, thru 12/23/Rodin and the French Genius, 19th-century French sculpture; thru 1/14.

RIZZOLI—712 Fifth (397-3712). American Folk Art of the 20th-century, thru 12/31.

SILBERBERG—16 E. 79th (861-6192). Agam, Bacon, Clave, deChirico, Picasso, thru 1/1.

SOLOMON—959 Madison (737-8200). deKooning, Lichtenstein, Moore, thru 12/31.

VANDERWOUDE TANANBAUM—24 E. 81st (879-8200). Artist's toys, thru 1/7.

WILDENSTEIN—19 E. 64th (879-0500). "La Revue Blanche," from 1891 to 1903 with works by Bonnard, Cezanne, Gauguin, Seurat, Vuillard, thru 12/30.

SoHo

FOR THE HOLIDAYS: Small work by Barth, Chia, Ryman at *Bonnier,* 420 W. Broadway (334-8414), thru 12/24... "Celebration," at *Central Hall,* 386 W. Broadway (226-9215), thru 1/15... "People" graphics at *Concord,* 451 Broome (925-2994), thru 1/8... Members plus color aquatints by Lewitt at *Cooper,* 155 Wooster (674-0766), thru 1/18... Works on paper by nine at *Cutler,* 164 Mercer (219-1577), thru 1/11... Members at *Eno,* 101 Wooster (226-5342), thru 1/5... Ferguson, Evans, Taylor at *Henoch,* 80 Wooster (966-0303), thru 12/24... Sculptural ideas at *Hutchinson,* 138 Greene (966-3066), 12/22-1/31... Small works by 25 at *Key,* 130 Greene (966-3597), thru 1/15... "Christmas Present," at *Manhattan Art,* 81 Greene (219-2007), thru 12/31... Red and white by fourteen at *Pleiades,* 164 Mercer (226-9093), 12/20-1/8... Photography, ceramics, works on paper at *Sander,* 51 Greene (219-2200),thru 12/31... Miniature art at *Starkman,* 465 W. Broadway (228-3047), thru 1/21.

BOONE—417 W. Broadway (431-1818). Baselitz, Basquiat, Lupertz, Penck, Salle, Schnabel, thru 12/31.

BOWERY—121 Wooster (226-9543). Tues.-Sun. 12-6. Carr, Grossman, Martino, Stone, thru 12/28... Recent works by artists who were with the gallery in 1972, 12/30-1/18.

55 **MERCER**—(226-8513). Abstracted places in large oil and wax works by Baroff, black encaustic by Friedberg, plant fantasyscapes by Friedman, others, 12/20-1/14.

FIRST STREET—386 W. Broadway (226-9011). The four elements by members, thru 12/28.

14 **SCULPTORS**—164 Mercer (966-5790). Tenth anniversary with Damon, Izuka, Kaplan, Miller, Stuart, Viney, thru 1/7.

HABER—133 Greene (505-7800). Domestic themes of the 80's, thru 2/6.

PRINCE STREET—121 Wooster (226-9402). Figures in paintings and sculpture by Bernier, Costello, Siegel, Trieff, 12/30-1/18.

SEMAPHORE—462 W. Broadway (228-7990). Ahrendt, Kowalski, Wilson, thru 12/31.

SOHO CENTER—114 Prince (226-1995). Heinrichs, Keay, Mayer, Wulf, thru 1/7.

TWENTY SIX HORSES—484 Broome (925-6346). Tues.-Sun. 12-6. Contemporary Northwest Indian artists, thru 12/29.

WARD-NASSE—178 Prince (925-6951). Landscape photos by Penn, steel wall reliefs by Reichgut, thru 1/5.

Other

FOR THE HOLIDAYS: Small pieces by 300 at *A.I.R.,* 63 Crosby (966-0799), 12/20-1/7... Hundreds of drawings at *Artists Space,* 105 Hudson (226-3970), thru 1/14... Six artists, Artschwager, Benglis, Parker at *Christminster,* 336 E. Fifth Street (475-8369), thru 1/2... Small works by gallery artists at *Dubelle,* 40 W. 17th (929-6200), thru 1/28... Faden, Morper, Sleigh, Waid at *Einstein,* 243 E. 82nd (628-8782), thru 12/31... Guatemalan dance masks, naive sculpture at *Ethnographic Arts,* 56 Crosby (334-9381), thru 12/31... Contemporary Haitian metal sculpture, paintings at *Haitian Primitives,* 67 Murray (732-1660), thru 12/31... British and American prints at *Jay,* 13 Jay (925-9424), thru 12/24... Prints, oils, collages, drawings at *Monsalve,* 126 Fifth (675-8921), thru 12/31... New work by gallery artists at *Seguy,* 61 W. 62nd (265-3314), thru 1/8...Fiber forms at *Verbena,* 16 W. 56th (586-3606), thru 1/21... Members Christmas show at *Westbeth,* 55 Bethune (675-6224), thru 12/31.

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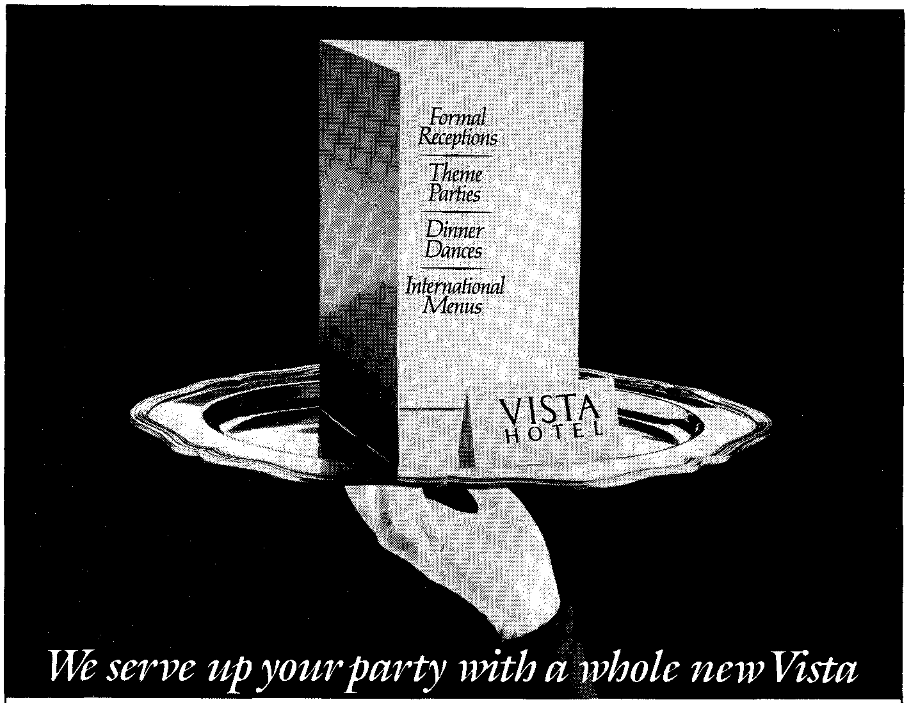

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ART

11-4:45. The Wodaabe people of Niger in photos, crafts, costumes, thru 1/7.

BOUCKAERT—100 Hudson (925-6239). Four painters, thru 12/30.

CITY—2 Columbus Circle (929-6688). Mon.-Fri. 10-5:30. Seventeen printmakers, 12/19-1/25.

80 WASHINGTON SQUARE E.—(598-2163). Grimsdale, Lee, Mark, thru 1/6.

FRANKLIN FURNACE—112 Franklin (925-4671). Anti-nuclear works plus graffiti by Ellis and Matos, thru 12/24.

GALLERY 62—500 E. 62nd (310-9000). Cowans, Denmark, Johnson, thru 1/6.

HEBREW UNION COLLEGE—1 W. 4th (674-5300). Tues.-Fri. 10-5, Sun. 1-4. Eighteen artists including Baskin, Dine, Gross, Katz, Krasner, Lichtenstein, Louis, Nevelson, Weber, thru 1/6.

JUST ABOVE MIDTOWN—178 Franklin (966-7020). Sculptural installation of psychological self portraits by Blum, photos of figures in black and white by Chong, stenciled images by Freeman, thru 1/7.

PAINTING SPACE 122—150 First Avenue (473-1628). Thurs.-Sat. 12-6. "Blood and tears" in tapestries from Chile, thru 12/24.

PARSONS—2 W. 13th (741-7758). The American Arts and Crafts Workshop, the Rambusch Studios for 85 years, thru 12/29.

PPOW—216 E. 10th (477-4084). Wed.-Sun. 12-6. Painted tables and art toys by Johnson, cement plops by Miner, organic wall sculpture by Sweeney, 3-D wall pieces by Travanti, thru 1/15.

PRATT MANHATTAN CENTER—160 Lexington (636-3517). Cast iron sculpture by Dusenbery, Nelson, Nonas, Pepper, Rosenquist, thru 12/23.

SHARPE—328 E. 11th (777-4622). Tues.-Sun. 1-6. Sex by Bonk, Condo, Drake, Winer, Wojnarowicz, Wye, thru 1/8.

Photography

VIKKY ALEXANDER—Extremely cropped fashion views, thru 12/24. A & M, 684 Broadway (674-3355). Sat. 1-6.

MARIETTE PATHY ALLEN—The beholders eye: men as women; thru 1/8. Photographics Unlimited, 43 W. 22nd (255-9678). Daily 1-7 p.m.

JUDITH ANGEL—Female figures plus Italy by Adelstein, streets of the Algarve by Lord, others, thru 1/7. Soho Photo, 15 White (638-2816). Fri.-Sun. 1-6, Tues. 7-9 p.m.

EVE ARNOLD—"In America," thru 1/7. Castelli, 4 E. 77th (288-3202).

JEAN BOULTE—New York City grids, distorted mirror skyscrapers, shutters, thru 12/30. Janapa, 303 W. 13th (741-3214). Wed.-Sat. 12-5, 7-9 p.m.

LANGDON CLAY—Monticello plus 42nd Street, thru 1/27. Twining, 33 Bleecker (674-2070).

EDWARD S. CURTIS—The North American Indian, thru 1/7. Ledel, 168 Mercer (966-7659). Tues.-Sat. 12-6, Sun. 1-5.

FRANK GOHLKE—Aeriel views, thru 12/30. Wolf, 30 W. 57th (586-8432). Mon.-Sat. 10-6.

MASAO GOZU—At Harry's Bar, Venice, 1975 to 1983, thru 1/7. OK Harris, 383 W. Broadway (431-3600).

KERRY HAYES—Recent fine art photographs, thru 2/4. Paula Allen, 110 Greene (334-9710).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). Tues.-Thurs. 12-8 p.m., Fri.-Sun. 12-6. The mountain in the first views ever made of the Alps to satellite images of Mars/Roman Vishniac's portrait of prewar Jewish communities in Eastern Europe. Thru 1/8.

GEORGE PLATT LYNES/BARBARA MORGAN—The male nude/Montages of dance, life, and self. Thru 1/14. Neikrug, 224 E. 68th (288-7741). Wed.-Sat. 1-6.

SYLVIA MOSS—The cathedral, thru 12/29. St. John the Divine, 1047 Amsterdam (678-6903). Mon.-Sat. 9-5.

PHOTOCOLLECT—740 W. End Avenue (222-7381). Tues., Wed., Fri., Sat. 1-5. Coburn, Curtis, Evans, Ponti, thru 12/23.

AARON SISKIND—A retrospective commemorating his 80th birthday, thru 1/7. Light, 724 Fifth (582-6552).

RUTH THORNE-THOMSEN—Symbolic journeys to imaginary lands using a cigar box camera with a pin hole, thru 12/23. Pfeifer, 825 Madison (737-2055).

UNION SQUARE—32 Union Square E. (254-7526). Sat.-Sun. 11-5. Recent photos by Cuomo, Kornbluh, Turner, others, thru 1/8.

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Francis Lee Jaques: Artist and Naturalist; thru 1/8... Paintings of Space; thru 12/31... Theodore Roosevelt: A Natural Naturalist; thru 1/4... Origami Holiday Tree; thru 1/8.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Auspicious Spirits: Korean Folk Paintings and Related Objects; thru 1/22.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. Spanish Art Tomorrow; thru 1/4... Paintings by Pablo Romero; thru 12/28... Sculptural Statements; thru 2/23.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood... The American Artist as Printmaker; thru 1/22... Picasso the Printmaker: Graphics from the Marina Picasso Collection; thru 1/8... Prints by Albrecht Dürer: Selections from the Permanent Collection; thru 1/1.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. Frank Lloyd Wright and the Prairie School; thru 12/31... Contemporary Continuous Pattern; thru 1/15... The Art of the European Goldsmith: Silver from the Schroder Collection; thru 1/22... The Amsterdam School: Dutch Expressionist Architecture, 1915-1930; thru 2/5.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters... Kandinsky: Russian and Bauhaus Years, 1915-1933; thru 2/12... Homage to Lisbeth Bissier; thru 2/12... Japanese Art; thru 2/12

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5, Tues. noon-8. Closed Fri., Sat., major Jewish holidays. $2.50; children $1.50; seniors suggested donation. Israel in Antiquity... Kings and Citizens: The History of the Jews in Denmark 1622-1983; thru 2/20... Drawings by Anna Ticho; thru 2/19... Fantasy and Form in the Hanukkah Lamp; thru 2/20... Hidden Lives: Photographs by Nodar Djindjihashvili and Albert Ben-Zion; thru 3/4... Soviet Jews: Photographs by Bill Aron; thru 3/4.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. The Michael C. Rockefeller Wing: Primitive Art... Sculpture: New Acquisitions... Works of Art in Glass... Installation of the Pulpit by Karl Bitter... The Living Room from the Francis Little House, Designed by Frank Lloyd Wright... Egyptian Reinstallation: Phase III... Desert Valley: Early Works from Ica, Peru; thru 2/5... Erastus Dow Palmer: A Native American Neo-Classical Sculptor; thru 1/8... J. Alden Weir: An American Impressionist; thru 1/8... Peach Blossom Spring; thru 6/3... Annual Christmas Tree and Baroque Crèche Display; thru 1/8... Yves Saint Laurent: 25 Years of Design; thru 9/2... Annual Christmas Display at the Cloisters; thru 1/8.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Flowers of Three Centuries; thru 1/8... Gothic Painting in Manuscripts; thru 1/15... Belle da Costa Greene: A Centenary Celebration; thru 1/22.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Vaulted Birds by Louis Agassiz Fuertes; thru 1/8... Puerto Rican Diaspora by Frank Espada; thru 1/8... Three Women, Three Islands: Photos by Lilia Fontana, Sophie Rivers, and Frieda Medin Ojeda; thru 1/8.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. Children's Children: American Folk Dolls; thru 2/26.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily... Fred Astaire: The Television Years; thru 1/28... A Tribute to Burr Tillstrom; thru 1/7.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84... Painting New York; thru 4/1... Maverick in Mauve; thru 1/1... The Old Met: A Memory of Opera on Broadway, thru 6/10... Gotham in Gridlock; thru 4/1... To Visit The Queen: late 19th-century presentation dresses, court uniforms and ballgowns; thru 4/29. **Theater Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). Wed.-Sat. noon-8, Sun. 1-5. Show Stoppers: Great Moments of the American Musical; thru 1/29.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children, seniors $1.50. In Perspective, permanent exhibition on the history and development of holography... Contemporary Portrait Gallery... Light Years; thru Dec... Holography Works; thru 6/3.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Selections from the Permanent Collection; thru '83... Monumental Prints by Georg Baselitz and Rolf Iseli; thru 1/3... The Modern Drawing: 100 Works on Paper from the Museum of Modern Art; thru 1/3... Matisse: Jazz; thru 1/3. (Museum closed 1/4—mid-May for expansion project.)

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. Artists By Themselves: Artists' Portraits From the National Academy of Design; thru 12/31... Bertram Goodhue, Architect; thru 12/31.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Tues.-Sun. 12-6, free Wed. 5-8. $2.50; students & seniors $1.50, children free. The End of the World: Contemporary Visions of the Apocalypse; thru 1/22... WorkSpace: Mark Kloth; thru 1/8.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: the Egon Neustadt Collection of Tiffany Lamps; thru 1/29... Artists' Views of Central Park, 1814-1914; thru 3/11... New York Themes: Paintings and Prints by William Meyerowitz and Theresa Bernstein; thru 2/26... A Firefighter's Parade; thru 1/15... Struggle for a Continent: Francis Parkman's France and England in North America; thru 4/22... Lights, Camera, Action: New York's Silent Film Studios; thru 3/4... The Library of John Pintard: Book Collecting in the New Republic; thru 1/30... Shanties to Skyscrapers: Robert L. Bracklow's Photographs of Early New York; thru 5/6.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9... Prints of Felix Buhot (1847-1898); thru 12/31... Exaltation of Poetry: Famous Poems in Manuscript; thru 3/16... Eight-Pound Livelihood: Chinese Laundry Workers in The United States; thru 12/31... Contemporary Photographs of New York Chinatown; thru 12/22... Martin Luther and the Popular Imagination; thru 3/30... **Lincoln Center,** 111 Amsterdam Ave. The Metropolitan Opera: The First 100 Years; thru 2/18... **Schomburg Center,** 515 Lenox Ave. 14 Photographers; thru 1/24.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future... Michelangelo: A Sculptor's World; thru 1/8... Puppetronics Arcade; thru 1/15... Contemporary and Traditional Native American Art; thru 1/9... Hanne Brenken: Paintings; thru 1/22... Aspects of Indian Art and Life; thru 2/5.

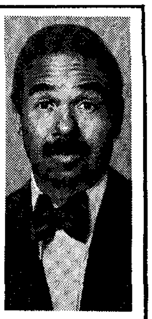
WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection... Calder's Circus... Dennis Oppenheim: Lecture # 1; thru 1/15... The Drawings of Willem de Kooning; thru 2/19... Willem de Kooning: Painting and Sculpture; thru 2/26. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Still Life: Hollywood Photographs; thru 12/30.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next sale 1/18. **East,** 219 E. 67th St. (570-4141). 12/20 at 10: Furniture, Paintings, Rugs and Decorative Objects. On view from 12/16.

PHILLIPS—406 E. 79th St. (570-4830). Next sale 1/12.

SOTHEBY PARKE BERNET—York Ave. at 72nd St. (472-3400). 12/19 at 2, 12/20 at 9:30 & 2: Sotheby's Arcade Auctions. On view from 12/15.



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OTHER EVENTS

Happenings

LINCOLN CENTER COMMUNITY HOLIDAY FESTIVAL—Family nights of entertainment at Alice Tully Hall, 12/26-30 and 1/2-4; all free, with tickets dispensed only through borough arts councils or Con Ed offices. Sample evenings: 12/26 at 7:30, "Brooklyn Rhythm" (783-3077, 783-4469, 834-3350); 12/27 at 7:30, "Bronx Winterfest '83," with the Mafata Dance Co. (931-9500, 562-4113); 1/2 at 7:30, the Peking Opera "Lady White Snake," by Chinese American Arts Council (431-9740, 431-7800); other dates are 12/28, Queens (670-6210, 291-1100); 12/29, Westchester (914-997-6359, 914-428-4220); 12/30, Staten Island (390-7215, 448-7877). 1/3, Harlem Cultural Council (460-6060); 1/4, Commonwealth of Puerto Rico (460-6060, 260-3000).

SOUTH STREET VENTURE, an hour-long, multiscreen film collage on the history of the Seaport Museum area, narrated by Colleen Dewhurst. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Every hour on the hour: Mon.-Thurs., 11-8; Fri. and Sat., 11-9; Sun., noon-8. $4.50, children under 12 $3.

BIG APPLE CIRCUS—Through Jan. 1, in its tent at Lincoln Center. Trapeze artists, clowns, acrobats, animals and their trainers, and more. $6-$20 (860-7320). Several performances sold out. Available at press time: 12/19 at 11 and 7:30; 12/20 at 11; 12/21, 22, 23 at 4 and 7:30; 12/24, 27 at 1; 12/25, 26, 28, 29, 30, 1/1 at 1 and 4; 12/31 at 1 and 8.

"THE MAGNIFICENT CHRISTMAS SPECTACULAR"—Radio City Music Hall, Sixth Ave. and 50th St. (757-3100). Varying times, through 1/4. $15.50-$18.50, children less at some.

HOLIDAY TREATS, in the form of parties, caroling, and seasonal celebrations: See Tours and Workshops below for some Urban Park Rangers carol sessions; there are more, and if you're interested, phone as follows: Bronx, 548-7880; Brooklyn, 856-4210; Manhattan, 397-3091; Queens, 699-4204; Staten Island, 442-1304. Most of these go on between 12/19 and 12/24... We know about three Winter Solstice events (there are probably more): see Children below for the one 12/21 at Wave Hill, under "Sun Symphonies." Artist Donna Henes will be at Battery Park Landfill for what she calls "Reverence to Her," an "acknowledgement of the female forces... in us all." There'll be a bonfire, dancing, drumming, chanting, and mulling and drinking of wine. It all starts at 5 a.m., 12/22; you're supposed to take a flashlight and a noisemaker. The evening at St. Michael's Church, 99th St. off Amsterdam, begins later, 12/22 at 7, and there'll be Renaissance dancing, a holiday feast, music and plays, and impromptu fun. $22, $20 in advance (reservations 570-0001)... Wave Hill, in Riverdale (549-2055), stages its annual Christmas bird count 12/26, 1-4; it's a team affair; take binoculars... Alley Pond Environmental Center in Queens will stage an Olde English Holiday Party 12/29 at 8, with entertainment and refreshments; $7.50 (229-4000)... New Year's Eve in Central Park means fireworks at midnight, set off in the Sheep Meadow, the Great Lawn, and the tennis courts at 97th St. And a midnight race, the Runner-Brooks run, starts from Tavern on the Green, 67th St. and C.P.W. . . In Brooklyn, at Grand Army Plaza, there'll be an 11:30 p.m. party, with fireworks and entertainment.

SOUNDS AND SIGHTS OF THE SEASON—Some of these brief reminders are repeats, but who cares? Put on your skates or hop onto your sled, and don't miss a one of these tuneful, colorful, entertaining delights to eye and ear: The Gotham Book Mart, 41 W. 47th St., where rare and antique tree ornaments, some from the 19th century, are on view thru 1/7, 10/6 Mon.-Sat... At the Arsenal Gallery thru 1/6, Mon.-Fri., 9:30 a.m.-4:30, "The Wreath: Interpretations" is a display of the traditional and the decidedly non-, using materials from pines to light bulbs. Fifth Ave. and 64th St... Music of all kinds can be heard in some of the prettiest spaces about town that are all done up for the holidays—drop in, relax, and listen, at varying times: The I.B.M. atrium, off Fifth Ave. and 57th St.; Citicorp Market, Lexington-Third at 54th St.; Cooper-Hewitt Museum, 2 E. 91st St., where there's a tree with a Frank Lloyd Wright theme, offers music at 7 on 12/20, by the Choir of Boys and Men from the Little Church Around the Corner; the Port Authority Terminal, Eighth Ave. at 40th St., has choral groups from 4 to 6, weekdays thru 12/23; South Street Seaport is alive with strolling musicians, usually noon to 4 and at 7; Thru 12/23, noon-1:30 and 5-6, Chem-Court Atrium, 277 Park Ave. And more to gaze at as you wander about: The annual Christmas Carousel and display are at Lever House, Park Ave. and 53rd St., thru 1/2... Seasonal greenery and plants make a variety of shows at the New York, Staten Island, and Brooklyn botanical gardens, and also at the Horticultural Society, 128 W. 58th St... And, if you haven't yet visited them, see the decorations at the Cloisters, the creche and baroque tree at the Metropolitan Museum, the origami tree at the American Museum of Natural History and of course Rockefeller Center.

MORE CALENDAR REMINDERS—1/1, 7 p.m. to 3 a.m., the St. Mark's Poetry Project Annual New Year's Benefit will stage a marathon of poetry, dancers, performance artists, musicians all doing what they do best. At St. Mark's Church, Second Ave. and 10th St. (674-0910). $25 reserved, $7 general admisssion... 12/19-24, the Gallery of the American Indian Community House, 386 W. Broadway, will play host to craftspeople who will show and sell their wares and demonstrate their art... Hugh Seidman will read poetry 12/21 at 6:30, at the New York Studio School, 8 W. 8th St. (673-6466). Free... More winter poetry in "A Seasonable Madness," 12/19 and 1/2, at DTW's Bessie Schönberg Theater, 219 W. 19th St. (924-0077). $4, at 8; Ai and Mary Karr 12/19, C. D. Wright and Forrest Gander 1/2... Gilda Radner as herself will do an autographing session at B. Dalton, 8th St. and Sixth Ave., 12/20 at 7; the book of course is "Roseanne Roseannadanna's Hey, Get Back to Work"... For music, champagne, and a Bayreuth Sound and Light show, join the Wagner Society at a New Year's soiree, 1/1 at 5, in the Women's National Republican Club, 3 W. 51st St. (724-1606). $12.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

Tours

GHOSTS OF CHRISTMAS PAST—An evening tour at South Street Seaport. Thurs., 6-8, thru 1/5. Reservations required (669-9400). Also ships tours, and walks around the Seaport.

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2, for two hours; reservations only (226-1426); $5; under 16, $3.50.

URBAN PARK RANGERS—Tours and workshops, free unless noted. Bronx (589-0096): 12/31 at 1: Winter birds of Crotona Park; take binoculars, meet at the boathouse, off Crotona Park East between Charlotte St. and Suburban Pl... Manhattan (397-3091): 12/21 at 3, meet in front of the Delacorte Theater, 81st St. near West Drive, for a tour of the Pinetum, then a session of stories, making decorations and caroling... Queens (699-4204): A caroling walk, eggnog, and Christmas tales from around the world; take a flashlight to read by, be sure to preregister for this one. Kissena Park. Staten Island (442-1304): Outdoor caroling and a good time. Meet at 7, Silver Lake Park Tennis House.

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings). There is a S.I. hike 12/25 (204-1112). Meanwhile: 12/24 at 1, Jamaica Bay Wildlife Refuge, for bird identification and a tour (474-0613 for details). No hikes or walks 12/31 or 1/1.

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes, including a Christmas-weekend jaunt, also 1/1-2. Meantime: 12/25 at 9:15 a.m.: the Bronx Zoo; take lunch. Meet Grand Central Station info booth. $1, plus fare (201-572-1886, eves.).

Sports

HOCKEY—N.Y. Rangers, Madison Square Garden (563-8036), $7-$18. 12/21 at 7:30, vs. Pittsburgh. 12/23 at 7:30, vs. Chicago. 12/30 at 7:30, vs. Philadelphia... **Islanders,** at Nassau Coliseum, Uniondale, L.I. (516-794-4100), $14-$22. 12/20 at 8:05, vs. Pittsburgh. 12/22 at 8:05, vs. Washington. 1/3 at 8:05, vs. Boston.

BASKETBALL—N.Y. Knicks, at Madison Square Garden (563-8000). $7-$15. 12/25 at 3:30, vs. New Jersey. 12/28 at 7:30, vs. Detroit. 1/3 at 7:35, vs. Los Angeles.

INDOOR SOCCER—New York Arrows, at Nassau Coliseum, Uniondale, L.I. (516-692-7769). 12/28 at 8:05, vs. Cleveland. 1/2 at 5:05, vs. St. Louis... **Cosmos,** at Madison Square Garden 12/22 at 7:30, vs. Chicago. $5-$12.

COLLEGE BASKETBALL—ECAC Holiday Festival tournament. Madison Square Garden (564-4400). 12/27 at 7, St. John's vs. Fordham; Iona vs. North Carolina. 12/29 at 7, third-place game and the championship. $8-$12.50.

Children

AROUND THE WORLD WITH SESAME STREET LIVE—The gang visits Mexico, China, Italy, and other lands, with Bert, the Cookie Monster, Big Bird, and the rest along for the ride. Felt Forum, Madison Square Garden (564-4400). 12/25, 1/5 and 6 at 2:30; 12/26-30 and 1/2 at 10:30 and 2:30; 1/1, at 1 and 4:30; 1/7 at 10:30, 2, 5:30. $7, $8.50.

SARA CREWE'S CHRISTMAS SURPRISE, a musical version of the Burnett story, with Theatreworks/USA. Martin Theater, 108 E. 89th St. (595-7500). 12/26-31 at 11 and 1. $9.

JENNIFER AND HER BAG LADY—On Stage, Children! Hartley House Theater, 413 W. 46th St. (787-1073), 12/27-30, and Sat. 1/7, 14, 21, at 1 and 3:30. $3; adults, $4.

POTATO BUGS AND COWS, comic opera by Fred Rogers, with some audience participation. Vineyard Theater, 309 E. 26th St. (683-0696). 12/26-31 at 1:30 and 3:30. $2.50; adults $3.50.

A CHRISTMAS CAROL, a one-man-show-version of the Dickens story, with Rob Inglis. Douglas Fairbanks Theater, 432 W. 42nd St. (239-1234). 12/20-24, 12/27-31 at 11 a.m. $5; adults $8.

BROOKLYN COLLEGE—Educational Theatre Guild, with two shows. 12/27 at 10:30 a.m. and 1 and 3:30, Carole and Paula and their "Magic Garden Holiday Show," with Sherlock, Flapper, and the rest. $4-$6... 12/29 at 1 and 3, a one-hour version of *The Nutcracker,* by Balletfore Company. Whitman Theater, near Flatbush and Nostrand Aves. (462-3525). $4.

JACQUES D'AMBOISE, and New York City Ballet dancers, with children from the National Dance Institute, in a Meet the Artist program. Excerpt from *The Nutcracker,* tap-dancer Harold Cromer, and a grand finale with 80 youngsters on stage. Alice Tully Hall 12/22 at noon. $4, $5; adults $5-$10.

THE NUTCRACKER—Drama, dance, mime, song, performed by 50 children, 6-12, of the Police Athletic League's 9th Precinct's Children's Theatre. P.S. 61, 610 E. 12th St. (477-9466). 12/22 at 10:30 and 7:30. Free.

MUSEUM OF BROADCASTING, 1 E. 53rd St. (752-4690). 12/10-1/6, holiday programs feature Charlie Brown, Dr. Suess, the Beatles, Kukla, Fran, and Ollie, and more. Screening times vary. Tues.-Sat. noon-5. Adults $3, students $2, children under 13 and seniors, $1.50 (suggested). Also current: A Tribute to Burr Tillstrom and Kukla, Fran, and Ollie.

PUPPET WORKSHOPS—Four-hour sessions, 12/19-1/2, 9-1 and noon-4. At Puppet-Folk Theatre Co., 53 Hudson St. (249-4325). $25, plus materials.

FRAUNCES TAVERN MUSEUM, a Colonial setting at 54 Pearl St. (425-1778). Holiday programs, 12/27, 28, 29 at 1: storytelling, play-acting, gallery games, and touchable objects on Early American life. Free.

SUN SYMPHONIES WINTER SOLSTICE CELEBRATION—Participating experience—you're transformed into a "forest critter," and get to act in skits about winter and Christmas. Wave Hill, 252nd St. and Independence Ave. (549-2055). 12/21 at 7. $1.

PINOCCHIO—The Gingerbread Players and Jack in a musical. Queens College Colden Center, LIE and Kissena Blvd., Flushing. 12/27 at 11 and 2. $2.50, $3.50.

MANY MOONS, play based on James Thurber's book. Theater Please, at P.S. 41, 116 W. 11th St. (279-4200). 12/26-30, 1/2 at 1 and 3. $5.50, adults $6.50.

SPAGHETTI!—A mime play by Moni Yakim's New York Pantomime Theatre. BAM, 30 Lafayette Ave. Brooklyn (636-4130). 12/19-22 at 10:30 a.m.; 12/19, 20, also at 1. $2.

THE CRICKET ON THE HEARTH, Dickens's fairy tale. Theater of the Open Eye, 316 E. 88th St. (534-6909). 12/30, 31, 1/14, 15, 21, 22, 28, 29 at 2; 1/7 at 8; 2/7, 14 at 7:30. $4.

CHRISTMAS ANNIE/SEE-MORE'S SURPRISE—Shadow Box Theatre, P.S. 191, 210 W. 61st. St.

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ERICK HAWKINS DANCE HURRAH, "for children and other sophisticated persons." Works are *Plains Daybreak* (Hovhaness music) and *Parson Weems and the Cherry Tree* (Thomson). At Symphony Space, Broadway at 95th St., 12/20-23 at 8, 12/24 at 11 and 1:30. At Marymount Manhattan, 221 E. 71st St., 12/27-31 at 1:30 and 4. $7 (924-0077).

AT HOME IN ANCIENT JERUSALEM—Workshops at the Jewish Museum, 1109 Fifth Ave. (860-1888). Help re-create an environment. 12/25-29. 45-minute sessions at 1, 2, 3, 4; pre-register.

TWO WORLD TRADE CENTER, lobby: Puppet plays 12/20-24, 26-30, at 12:30 and 1:30. Free. And Santa Claus visits the 107th-floor Observation Deck, 10-4, 12/19-24.

HANSEL AND GRETEL—Papageno Puppet Theater in a musical version for rod puppets. West Side YMCA, 5 W. 63rd St. (877-4852). 12/30, 31 at 1 and 2. $2.50.

LITTLE PEOPLE'S THEATRE COMPANY—"Wilbur the Christmas Mouse," Sat. and Sun. at 1:30, and "Pinocchio's Christmas Journey," Sat. and Sun. at 3, thru 1/8. No perfs. 12/25 and 1/1. Added shows: 12/26-31, same times. Courtyard Playhouse, 39 Grove St., near Sheridan Square (765-9540). $3.50.

A VISIT FROM SANTA CLAUS, a puppet pantomime to music from "The Nutcracker"; with guest Twee-Dee, the clown puppet. Alice May's Puppets, at the Origami Center, 31 Union Square West (255-0469). Sun. at 2 except Christmas, thru 1/15. Also 12/28. $2.50. Reservations a must.

HANSEL AND GRETEL, a play-with-music, by the Puppetworks. Old First Church, 729 Carroll St., Brooklyn (638-5725). 12/26, 1/1. $3.50.

THE TRIP/CLEMENTINA'S CACTUS, adaptations with dance and music of books by Ezra Jack Keats. First ACT Theater, 37 W. 65th St. (873-6400). Both, 12/23 at 7, 12/24 at 2 and 4, 12/26-1/1 at 2 and 4. $10 for both plays together.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Children's Improv. Co., with audience participation. New Media Repertory Co., 203 E. 88th St. (860-8679). Sat. at 3:30, except on Christmas; $3, adults $3.50.

TOTO AND THE WIZARD OF WALL ST.—A rock musical, at Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $4, adults $5. No perf. 12/25 or 1/1.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 12/28-30 at 1:30, New York Puppet Festival; each, $2.50. Each followed at 2:40 by the Please Touch demonstration; $1. 12/28, Puppets Unlimited in "The Robbo One Square." 1 /29, the Nifty Puppeteers in "The Three Wishes." 12/30, the Mock Turtle Marionette Theatre in "An Unmarked Present."

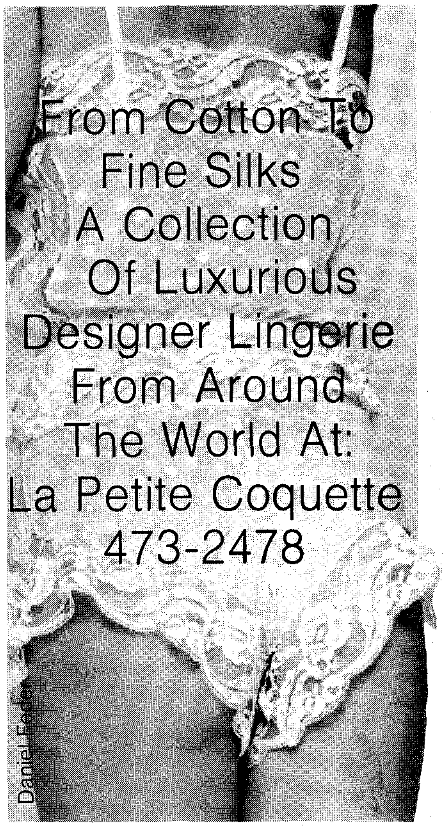
MICHAEL TAUBENSLAG PRODUCTIONS—Jan Hus Playhouse, 351 E. 74th St. (772-9180). 12/26-29 at 2, "The Holiday Funzappopin Magic Show." $3.50.

13TH STREET REPERTORY COMPANY—12/24 at 3, "The Snow White Show." No perf. 12/25. 12/31 at 1, "Skye: The Kingdom of Dragons;" at 3, "The Snow White Show." 1/1 at 1, "The Empire Laughs Back"; at 3, "Ride With Me to Freedom." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Magic, comedy, with Tony Albano; Christmas decor, special features. 12/24, and 12/26-31, at 1, 2:30, 4. $4 (reservations a must; all adults must be with a child).

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Fri. and Sun., 1-5; Sat., 11-5. $3; adults, $2. New exhibit, thru 1/31: "Time Scores: New Performance Notations for Music, Dance, Drama, Video, Poetry." Sat. at 11:30 a.m., mime workshops; Sat. at 1, origami; Sat. at 4, animal feeding. Closed 12/25, 1/1. Open 12/27. 12/24 at 1, a mime-technique workshop by the Mimestrals. 12/31 at 1 and 3, parent-child workshops on the Winter Solstice. . . 12/27-29 at 1:30, "Children of Terezin," play based on poetry, drawings of children in the camp. $3.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5, Sun. noon-5. 50 cents, adults $1. Special exhibit: "Soundtracks," on sound and music, environment, participation, and education. Museum closed Christmas and 1/1. 12/24 at 1:30, Woven Wonder-workshop about Kente cloth, from Ghana. 12/26 at 1:30, Panpipe Magic; make your own pipes. 12/27 at 1:30, Noah's Ark, with percussionist Michael Canick. 12/28 at 1:30, Bells, Bells, Bells; make your own. 12/29 at 1:30, the Harpband with all kinds of music. 12/30 at 1:30, Robert Sherman in a mime-dance show on the Aztec legend of "How Music Came to the Earth." 12/31 at 1:30, "Sound in the New Year"-films, also a surprise grand finale.



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KEY TO ABBREVIATIONS	
B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

BERNSTEIN ON ESSEX—135 Essex St., 473-3900. Casual. Kosher-Chinese-Deli. Spcls: fong wan gai, sweet and pungent beef/veal, pastrami & corned beef sandwiches. Open Sun.-Thurs. 11 a.m.-1 a.m., Fri. to 2 p.m., Sat. 7 p.m.-3 a.m. Private parties for 60. **(M)** MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

CINCO DE MAYO—349 W. Broadway, 226-5255 Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 5-10, Fri.-Sat. to 11, Sun. noon-8 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

5 & 10 NO EXAGGERATION—77 Greene St., 966-9872. Casual. Continental. Spcls: chicken delcorso, fettuccine Alfredo with chicken and broccoli, steak Rober. Res. sug. D Tues.-Sun. 5-10. Closed Mon. **(I-M)** AE, CB, DC, MC, V.

FORLINI'S—93 Baxter St., 349-6779. Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.-Sat. 11:30-3. D Tues.-Sat. 5-2, Sun.-Mon. to 11:30. Discount parking Mon.-Thurs. **(I)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, polenta pasticciata, assorted focaccia. D only Tues.-Sun. 6-midnight. Bar open from 5. Closed Mon. **(M)** AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

IN THE PINK/WINGS—76 Wooster St., at Spring St., 966-1300. Casual. American. Spcls: fettuccine with scallops and shrimps, sliced duck sautéed in port wine sauce, double breast of chicken with pinenuts and honey mustard sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 2 a.m. Bar til 4 a.m. Br Sun. noon-4:30. Pianist eves. **(M)** AE, CB, DC.

LAUGHING MOUNTAIN—148 Chambers St., 233-4434. Casual. American-Nouvelle. Spcls: marinated chicken roasted in tamari, sea bass in black bean and ginger, tofu stuffed with mushrooms and leeks. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11:30-4:30. Classical guitarist Br Sun. **(M)** AE, CB, DC, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls. of the day incl. roast duck with blueberry sauce, black figs with Canadian smoked ham, terrine of sole and shrimp with chive sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. French-American. Spcls: prawns provencale, salmon champagne, veal with morels. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese. Spcls: traditional kyoto, ganmodoki, konowata, ikura. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(M)** AE.

PARADIS — 260 W. Broadway, 925-8463. Casual. International. Spcls: garlic souffle, noisette of lamb in five onion sauce, turbans of sole in champagne sauce. Res. sug. D Mon. - Sat. 6.30 - 12.30. Private parties for 35. **(E) Brasserie:** Casual. French. Spcls: hamburger, charcuterie, bouillabaisse. Open Mon. - Thurs. noon - 2 a.m., Fri. to 4 a.m., Sat. 6 - 4 a.m. Closed Sun. **(I)** AE, MC, V.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby back ribs, steamed vegetable medley with cheese fondue, fresh fish daily. L Mon.-Fri. 11-5. D Mon.-Fri. 5-1 a.m., Sat. to 11, Sun. to 10. Private parties. Ent. **(I)** AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOHO CHARCUTERIE—195 Spring St., at Sullivan St., 226-3545. Casual. French-American. Spcls: tournedos abrantes, seafood pie, red snapper. Res. sug. L Tues.-Fri. noon-3, Sat. 11:30-4. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun. to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M).** AE, CB, DC, MC, V.

TAMU — 340 W. Broadway, at Grand St., 925-2751. Casual. Indonesian. Spcls: rijsttafel, ayan goreng, sate bali. Res. sug. Br Sat. - Sun. 1 - 4. D Sun. - Thurs. 6 - 11:30, Fri. to 2 a.m., Sat. 4 - 2 a.m. **(I-M)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

TWO ELEVEN—211 W. Broadway, at Franklin St., 925-7202. Casual. Continental. Spcls: fresh fish en papillote, ravioli with two pestos, medaillons of pork with apples in a lemon ginger sauce. Res. sug. L daily 11:30-5:30. D daily 6-1 a.m. **(I-M)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Seafood. Spcls: red snapper Grenoblois, Polynesian pineapple special, seafood in shells. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Br Sun. noon-4. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

A TASTE OF INDIA—181 Bleecker St., 982-0810. Casual. Indian. Spcls: chicken tandoori. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. **(I-M)** AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Complete D. Piano nightly. Free D parking. Closed Sun. **(M)** AE, CB, DC, V.

RESTAURANT DIRECTORY

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M)** AE, CB, DC, MC, V.

CUISINE DE SAIGON—154 W. 13th St., 255-6003. Casual. Vietnamese. Spcls: lemon grass chicken, crispy duck with hoisin sauce, barbecued pork skewer. Res. sug. D only Tues.-Sun. 5-11:30. Closed Mon. **(M)** AE.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** No Credit Cards.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun. from 10. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. International. Spcls: whole fish, gaucho steak, fresh vegetables oriental style. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

GRANADOS—125 MacDougal St., 673-5576. Casual. Spanish. Spcls: mariscada with green sauce, chicken villarroy, veal extremena. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Guitarist Fri.-Sat. 7-midnight. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA RIPAILLE—605 Hudson St., nr. W. 12th St., 255-4406. Casual. French. Spcls: broccoli mousse with lemon butter, bass in puff pastry with raspberry vinegar sauce, veal scaloppine with morels, duck breast with Campari sauce. D Mon.-Sat. 5:30-11:30. Closed Sun. **(M)** AE, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: veal alla Borgia, bay scallops Minetta, homemade desserts. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

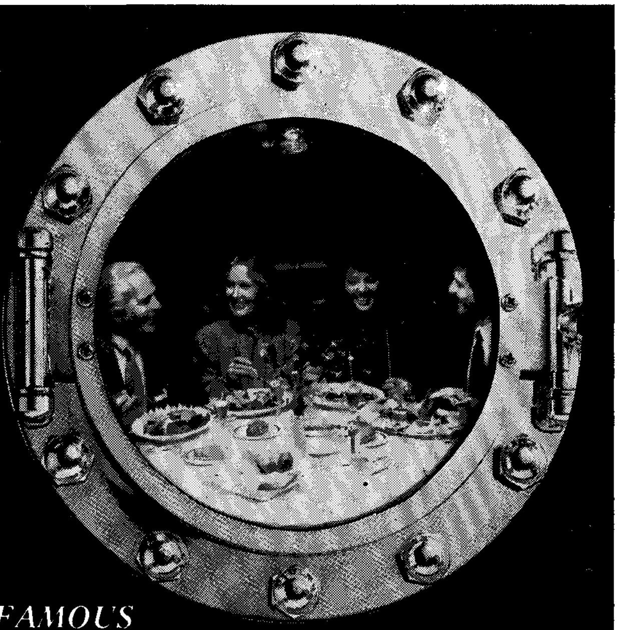
MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish daily. Res. sug. Open daily noon-11 p.m. **(M)** AE, V.

O. HENRY'S—345 Sixth Ave., at W. 4th St., 242-2000. Casual. American. Spcls: steak, seafood, veal. L Mon.-Fri. 11-4. Br Sat.-Sun. noon-4. D daily 4-3 a.m. Ent. nightly from 6. Private parties for 40. **(M)** AE, CB, DC, MC, V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: Viennese schnitzel, shrimp with dill and capers, rack of lamb, chateaubriand for 2. Res. sug. L Mon.-Fri. noon-3. Br Sat. noon-4, Sun. 11-4:30. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Ent. nightly from 9:30. **(M)** AE, CB, DC, MC, V.

PIZZAPIAZZA — 785 Broadway, at 10th St., 505-0977. Casual. American. Spcls: guacamole, hamburger, variety of deep dish pizza, salads, chili, cheesecake. Open Sun. - Thurs. 11:30 a.m. - 1 a.m., Fri. - Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. Private parties for 40. **(I)** AE, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.-Fri.



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SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

SOUND d B—71 University Place, bet. 10th & 11th Sts., 673-0634. Casual. American. Spcls: chicken breast with garlic cream sauce, veal marsala, roast duck, shrimp curry. Res. sug. L Mon.-Fri. noon-6. Br Sat.-Sun. noon-6. D daily 6-11. S to 1 a.m. Bar to 4 a.m. **(I-M)** AE, DC, MC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-3:45 a.m. Br Sun. noon-4. Private parties. **(M)** AE.

TIO PEPE—168 W. 4th St., 242-9338. Casual. Spanish-Mexican. Spcls: zarzuela mariscos, merluza cantabrica, paella Valenciana, chimichangas. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 10-75. Ent. nightly. **(I)** AE, CB, DC, MC, V.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

24 **FIFTH AVENUE—24 Fifth Ave., at 9th St.,** 475-0880. Casual. French. Spcls: ballotine of crayfish, ravioli with sweetbreads, red snapper with bouillabaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GAH YON—260 Madison Ave., bet. 38th-39th Sts., 696-1555. Casual. Korean-Japanese. Spcls: Gah Yon banquet, sushi, negimayaki. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Sat. 5-10:30. Private parties for 5-50. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th-28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. Sat.-Sun. dim sum Br. **(I)** AE, CB, DC, MC, V.

101 THINGS TO EAT—101 Park Ave., at 41st St., 687-1045. Casual. American. Spcls: salads, sandwiches, hamburgers, veal scaloppine. B Mon.-Fri. 7-10:30. L Mon.-Fri. 10:30-4. Closed Sat.-Sun. **(I)** No Credit Cards.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. **(M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open daily 11:30 a.m.-2 a.m. Choral singers Sun. Br thru Christmas. **(M)** AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MADISON TOWERS HOTEL—22 E. 38th St., 685-3700. **Madison Towers Restaurant:** Casual. American-Greek. Spcls: pastichio, moussaka, fresh fish daily, steak, chops. Open for B,L,D daily 6 a.m.-10 p.m. Private parties for 10-170. **(I) Whalers:** Dress opt. International. Spcls: smoked salmon, soup, chili, chicken fingers with apricot sauce. Open daily noon-1 a.m. Pianist nightly. **(I)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(I-M)** AE, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and creme fraiche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

THE BALLROOM—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.-Fri. noon-3. Br Sun. noon-4. D only Tues.-Sun. 6-11. Tapas bar 5-midnight. Complete D. Ent. Closed Mon. **(M)** AE, MC, V.

CAFÉ SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la niçoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: *fresh seafood, prime rib.* Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Closed Sun. **(I-M)** AE, MC, V.

CROCKFORD'S—358 W. 23rd St., 620-4620. Dress opt. American-Continental. Spcls: roast lamb, quail, osso buco. Res. sug. L Mon.-Fri. 11-3. D daily 5-11. S daily 11-3 a.m. Br Sat. 11-4, Sun. from noon. Ent. Tues.-Sat. from 9. **(M)** AE, DC, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: London mixed grill, Keens mutton chop, grilled bass with merlot. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

NEW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

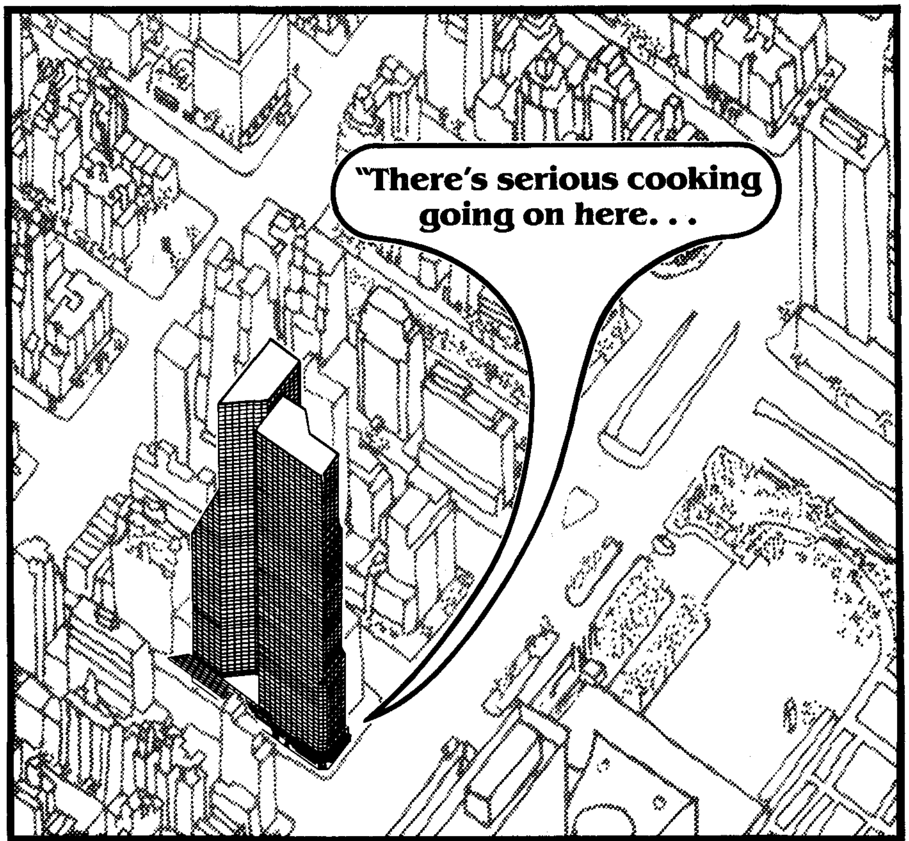
43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

AU MANOIR—120 E. 56th St., 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. from 5. Shoppers spcl. D 5:30-7:15. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. **(M-E)** Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.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BILL HONG'S—227 E. 56th St., 355-2031. Dress opt. Chinese-Cantonese. Spcls: lobster roe, lemon chicken, mixed seafood in taronest. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-2 a.m., Fri.-Sat. to 3 a.m. **(M)** AE, CB, DC, V.

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-midnight. Private parties for 20-60. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thurs. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. **(E)**
AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)**
AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)**
AE, CB, DC.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)**
AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)**
AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(M)** AE, CB, DC, MC, V.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. Pianist 5:30-9; Broadway revue shows Mon.-Sat. at 9:30, Fri.-Sat. at 11:30. **(E). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)**
AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

RESTAURANT DIRECTORY

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St. & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 5:30-11. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5. Complete L. **(M-E)** AE, CB, DC.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MAHARLIKA L'AUBERGE PHILIPPINE À NEW YORK—556 Fifth Ave., at 46th St., 719-4688. Casual. Philippine. Spcls: stuffed shrimp/milk fish, ox tongue, adobo, chicken Manila. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-11. Cocktails Mon.-Fri. 5-7. Complete L. Closed Sun. (I) AE, MC, V.

MANHATTAN MARKET—1016 Second Ave., bet. 53rd-54th Sts., 752-1400. Dress opt. American-Nouvelle. Spcls: pecan breaded chicken breast with sour cream mustard sauce, calves liver with sherry vinegar and red currants, veal chop with fresh chanterelles. Res. nec. B Mon.-Fri. 7-10. L Mon.-Fri. 11:45-3. Br Sun. 11:30-3:30. D daily 5:30-11:30. **(M)** AE, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

MISS BROOKS RESTAURANT—926 Third Ave., at 56th St., 753-7620. Casual. American. Spcls: salad, omelettes, soup, brownies, open apple cake. Open daily 7 a.m.-11 p.m. Br Sat.-Sun. **(I)** No Credit Cards.

NADDEO'S STEAK & LOBSTER HOUSE—209 E. 49th St., in the Crystal Pavilion, 644-9100. Dress opt. American-Italian. Spcls: sirloin steak, lobster, veal piccata. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Private parties for 45-150. **(E)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

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RESTAURANT DIRECTORY

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

ST. JOHN—361 E. 49th St., 751-0416. Casual. American. Spcls: seafood platter, New York sirloin, hamburgers. L Mon.-Fri. noon-4. D daily 5-11. Br Sat.-Sun. noon-4. **(I)** AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-10. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. Private parties for 100. **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: pasta, homemade pastry & ice-cream, cappuccino. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11. Closed Sun. **(I)** AE, CB, DC, MC, V.

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French-Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7-11. L Mon.-Fri. noon-2:30. Br Sat.-Sun. noon-2:30. D daily 5:30-10. S 10-12:15. **(M)** AE, CB, DC, MC, V.

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5. Cocktails 2:30-1 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE, CB, DC

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. **(M)** AE, CB, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, Caribbean ribs with West-Indian sauce, fresh fish daily. Res. sug. Open Mon.-Fri. 11:30 a.m.-2 a.m., Sat. 5-4 a.m. Bar til 4 a.m. nightly. Private parties for 300. **(M)** AE, CB, DC, MC, V.

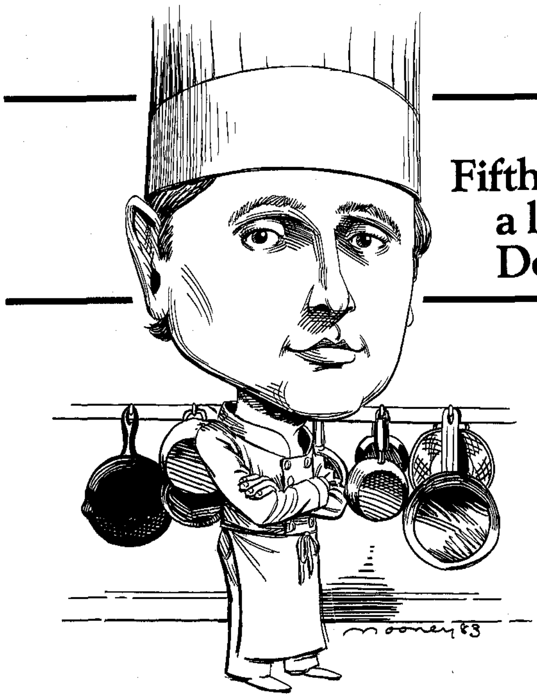
CHEZ NAPOLEON—365 W. 50th St., 265-6980. Casual. French. Spcls: lapin Marguerite, bouillabaisse, choucroute, steak au poivre. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English-American. L Mon.-Fri. 11:30-4. D daily to 4 a.m. Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.



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FRENCH SHACK—65 **W. 55th St.**, 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 **W. 48th St.**, 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

GALLAGHER'S STEAK HOUSE—228 **W. 52nd St.**, 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon-midnight daily. **(M)** AE, CB, DC, MC, V.

GEORGES REY—60 **W. 55th St.**, 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HO HO—131 **W. 50th St.**, 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 **Ave. of Americas, at 49th St.**, 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 **W. 55th St.**, 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK KAPLAN'S AT WEST 47th—71 **W. 47th St.**, 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 7 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

JACK'S EPICURE—344 **W. 46th St.**, 581-3449. Casual. French-Northern Italian. Spcls: baked clams, chicken rollatine with fettuccine, fresh seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11, Sun. 4-8. Complete D. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 **W. 52nd St.**, 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KIPPY'S PIER 44—261 **W. 44th St., in the Milford Plaza**, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 **W. 55th St.**, 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CARAVELLE—33 **W. 55th St.**, 586-4252. Jacket & tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, souffle glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC, MC, V.

LA CRÊPE CAFE—57 **W. 56th St.**, 247-1136. Casual. French. Spcls: crêpes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, CB, DC, MC, V.

LA GRILLADE—845 **Eighth Ave., at 51st St.**, 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LA RIVAGE—340 **W. 46th St.**, 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. **(M)** AE, MC, V.

LARRÉ—846 **Seventh Ave., bet. 54th & 55th St.**, 586-8096. Casual. French. Spcls: rack of lamb, fresh salmon, canard au cerises. Res. sug. for 5 or more. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE CHAMBERTIN—348 **W. 46th St.**, 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-9:30. After-theater dining. Private parties. Closed Sun.& holidays. **(I-M)** AE, DC, MC, V.

L'ESCARGOT—47 **W. 55th St.**, 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LES PYRENEES—251 **W. 51st St.**, 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St.

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LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. (M) AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental-Swiss. Spcls: fondue, wiener schnitzel, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-midnight. Pianist 5-8 daily. (M) AE, CB, DC, MC, V.

NICK & GUIDO—334 W. 46th St., 974-9895. Dress opt. Northern Italian. Spcls: risotto barolo, fusilli alla vodka, gnocchi alla bava, portafoglio alla Valdostana. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Fri. 5-11:30, Sat. from 4, Sun. from 1. Bar open til midnight. (M) AE, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. (I) AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. (M) AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. (M) AE, DC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. (M) AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. (M). **Rainbow Grill**: Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). (M) AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. (M) AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. (M-E) AE, CB, DC, MC, V.

SEA FARE OF THE AEGEAN—25 W. 56th St., 581-0540. Jacket required. American-Mediterranean seafood. Spcl: bouillabaisse Marseillaise. Res. sug. L Mon.-Sat. noon-3, Sun. 1-3. D daily 3-11. (M-E). AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. (I) AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. (M) AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. (I) No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. (E) AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also Victor's Cafe—240 Columbus Av. at 71st St., 595-8599. (M) AE, CB, DC, MC, V.

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57th-60th Streets

AMY'S—147 W. 57th St., 246-5445. Casual. Middle Eastern-American. Spcls: babaganoush, homus, falafel, hamburger on pita bread. Open daily 11:30-9. **(I)** No Credit Cards.

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. **(M)** AE, DC, V.

BRUNO—240 E. 58th St., 688-4190. Dress opt. Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

CAFE FONDUTA—120 E. 57th St., 935-5699. Casual. Continental-American. Spcls: sautéed chicken & shrimps with spinach & mushroom salad, lamb chops with rosemary, linguine with fruitti di mare. Res. sug for D. L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-10. Closed Sun. **(I)** AE.

CAFE GALLERIA—115 E. 57th St., 308-5511. Casual. French-Italian. Spcls: fettuccine Galleria, Atlantic salmon with fennel, dill, lemon and wine sauce, chicken triestuna. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 4:30-11. Ent. Tues.-Sat. Closed Sun. **(M)** AE, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(M)** AE, CB, DC.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

JOCKEY CLUB—112 Central Park S., in the Ritz Carlton Hotel, 664-7700. Formal. International. Spcls: ravioli filled maintenon, fillet of Dover sole Jockey Club, lobster cake with oyster sauce. Res. sug. B daily 7-10. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D Mon.-Sat. 6-11, Sun. to 10. **(E)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

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RESTAURANT DIRECTORY

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. (M) AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. (M) AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. (I) AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. (E) AE, CB, DC, MC, V.

MITSUKOSHI—465 Park Ave., at 57th St., 935-6444. Dress opt. Japanese. Spcls: sushi, shabu shabu, tempura. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 6-10. Private parties for 20. Closed Sun. (M-E) AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. (M) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5-10, Fri.-Sat. to 11. Pianist daily 6-11. (M-E) **Oak Room:** Dress. opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. S Tues.-Sat. 10 p.m.-1 a.m. Pianist daily. (M) **Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. (I-E) **Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. (E) **Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. to 1:30, Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. (M-E) AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. (E) AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. (M) AE, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. (M) AE, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC, V.

TONY ROMA'S—400 E. 57th St., 308-0200. Casual. American. Spcls: barbecued ribs, chicken, loaf of onion rings. Open Mon.-Sat. 11 a.m.-4 a.m., Sun. 4 p.m.-4 a.m. Pianist nightly. (I) AE, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

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RESTAURANT DIRECTORY

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Sat. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. D Mon.-Fri. 6-10. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 6-9:30. Closed Sun.-Mon. **(M)** No Credit Cards.

BAUMER'S—1649 Third Ave., at 92nd St., 831-8301. Dress opt. American-Continental. Spcls: raspberry duck, whole red snapper en papillote, hot chocolate and Grand Marnier souffle. Res. sug. D only Mon.-Sat. 5-midnight. Private parties 30-60. Closed Sun. **(M)** AE, CB, DC.

BOBBY RUBINO'S PLACE FOR RIBS—1359 First Ave., at 73rd St., 772-7008. Casual. American. Spcls: ribs, chicken, steak. L daily 11-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m. **(I)** AE, MC, V.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DIECI—1568 First Ave., bet. 81st-82nd Sts., 628-6565. Jacket required. Classic/Regional Italian. Spcls: carpaccio, penne alla vodka, striped bass with fennel, veal chop forestiera, cassata Siciliana. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

ERIC—1700 Second Ave., at 88th St., 534-8500. Casual. American-Italian. Spcls: brie en croute, seafood combination, curry chicken salad with apples. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D daily 5-3 a.m. Private parties for 75. Ent. nightly. **(M)** AE, DC, MC, V.

FIDDLER ON THE STOVE — 349 E. 61st St., 308-4220. Casual. Rumanian. Spcls: crisp roast duck on cabbage, veal stew with polenta, Rumanian broilings. Res. sug. L Mon. - Fri. 11.30 - 3. D daily 5 - 11. Ent. Fri. - Sun. from 7. **(I)** AE, MC, V.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

GARDENIA—1373 First Ave., at 74th St., 772-8508. Dress opt. Continental-Hungarian. Spcls: Transylvanian consommé, veal Sindbad, trout Abbazia. Res. sug. D only Mon.-Sat. 6-midnight. Closed Sun. **(M)** AE.

IL CAMINETTO—1226 Second Ave., bet. 64th & 65th Sts., 758-1775. Jacket required. Northern Italian. Spcls: veal chop forestière, homemade pasta, fillet of Coho salmon mulatt. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Private parties for 50. Harpist Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.-Sun. 5:30-11. Complete D. Closed Mon. **(M)** AE, DC, MC.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. Closed Sun. **(E)** AE.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: foie de volaille aux myrtilles, canard aux fruits frais, gratin aux fruits rouges. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** No Credit Cards.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-Northern Italian. Spcls: steak, chops, fish, lobster. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-5. D daily 5-11:30. **(M-E)** AE, CB, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** AE.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. Dancing nightly. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

QUO VADIS—23 E. 63rd St., 838-0590. Jacket required. Italian. Spcls: antipasto, zuppa de pesce, veal chop Valdostana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Private parties for 50. Closed Sun. **(M)** AE, CB, DC, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.-3 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeuvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern-Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd-93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sauteed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9-4:30. D daily 5:30-10:30. Private parties for 25. Also **Sarabeth's Kitchen—412 Amsterdam Ave., bet. 79th-80th Sts.,** 496-6280. **(M)** CB, DC.

SHABU-SHABU 70—314 E. 70th St., 861-5635. Casual. Japanese. Spcls: sushi, sashimi, teriyaki. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.-Sun. 11-4. Complete L & D. **(I-M)** AE, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. **(M)** AE, DC.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 3-10:30, Sun. from 1. **(I-M)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. Free 2-hr parking after 5. **(M)** AE, CB, DC, MC, V.

DANON'S ON THE PARK—432 Columbus Ave., at 81st St., 787-6800. Dress opt. American-Continental-Seafood. Spcls: bouillabaisse, Mediterranean seafood salad, roast boneless duckling. Res. sug. L Mon.-Sat. 11:30-4. Br Sun. 11-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Private parties for 60. **(M)** AE, CB, DC, MC, V.

HUNAN BALCONY—2596 Broadway, at 98th St., 865-0400. Casual. Hunan Spcls: chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. **(I)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11:30, Sun. from 3. Complete L & D. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4:30. D daily 5-2 a.m. Br Sat. 11-4:30, Sun. 10:30-4:30. Enclosed sidewalk cafe. **(M)** AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

MICHAEL'S—2929 Ave. R., 998-7851, 339-9288. Casual. Italian-American. Spcls: seafood, steaks, variety of veal dishes. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-11. Piano. **(I-M)** AE, CB, DC, MC, V.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

BEN'S BEST—Rego Park, 96-40 Queens Blvd., 897-1700. Casual. Kosher. Spcls: corned beef, stuffed cabbage, chopped liver. Open daily 9 a.m.-9:45 p.m. **(I)** No Credit Cards.

JAI YA—Elmhurst, 81-11 Broadway, 651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.-Fri. 11:30 a.m.-midnight, Sat.-Sun. from noon. **(I)** AE, CB, DC, MC, V.

VILLA BIANCA—Flushing, 167-17 Northern Blvd., 353-7065. Casual. Northern Italian. Open daily from noon. Continental L buffet. Complete L & D. Parking. Also **Villa Bianca East Little Neck** 251-17 Northern Blvd., 631-5666. L Wed.-Fri. noon-3. D Mon.-Fri. 5-10, Sat. to midnight, Sun. noon-10. Buffet D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

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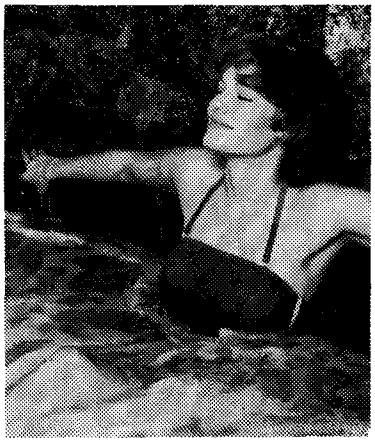

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777-4890

EAST SIDE
321 EAST 22nd St.
(Bet. 1 & 2 Aves.)
673-3730

LAST DAYS

$50 $50

RADIO HIGHLIGHTS

Wed., Dec. 21

2:06/WQXR-AM/FM—Haydn: Winter from The Seasons (Janowitz, Schreier, Talvela, Vienna Sym/Bohm).

3:00/WNCN—Milhaud: Creation du Monde (Boston Sym/Munch).

WNYC—Handel's Messiah: a plethora of approaches.

4:06/WQXR-AM/FM—Poulenc: Aubade (Tacchino, Paris Conservatory Orch/Pretre).

5:00/WNCN—Mozart: Sym in C (Acad. of Ancient Music).

6:30/WNYC—Purcell: Behold, I Bring You Glad Tidings (Kehr, Purcell Singers).

8:00/WQXR-AM/FM—Verdi: Ernani. Live from the Met.

9:00/WNCN—Bartok: Etudes, Book I: "for 5 fingers, after Mr. Czerny" (Jacobs).

10:00/WNYC—Sibelius: Kyllikki (Gould).

Thurs., Dec. 22

2:06/WQXR-AM/FM—Humperdinck (arr. Rudolf Kempe): Hansel and Gretel (Royal Phil/Kempe).

3:00/WNCN—Gliere: Red Poppy: Highlights (Westchester Sym/Landau).

4:06/WQXR-AM/FM—Adam: O Holy Night (Bjoerling, Swedish Royal Orch/Grevillius).

6:00/WNCN—Boccherini: Oboe Qnt in E-Flat, Op. 45 (Vogel, Sequoia String Qt).

6:30/WNYC—Praetorius: Christmas Motets (Trader, Niedersachsische Singkreis).

7:00/WNCN—Puccini: Madama Butterfly: Arias (Caballe, London Sym/Mackerras).

7:06/WQXR-AM/FM—Mozart: Divertimento in F (Danzi Sextet/Vester).

8:00/WNYC—Brahms: Sacred Cradle-Song (Norman, von Wrochen, Parsons).

10:00/WNCN—M.A. Charpentier: Canticum in Nativitatem Domini (Amor Artis Chorale/Somary).

Fri., Dec. 23

3:00/WNCN—Haydn: Sym #102 in B-Flat (London Phil/Jochum).

4:06/WQXR-AM/FM—Tchaikovsky: Nutcracker Suite (Ustinov/Kostelanetz).

6:30/WNYC—R. Strauss/Von Koffmannsthal: Der Rosenkavalier (Vienna Phil/von Karajan).

7:06/WQXR-AM/FM—Telemann: La Lyra, Suite (for String Orch) (Cto Amsterdam/Bruggen).

8:00/WNCN—Corelli: Cto Grosso in g, Op. 6, "Christmas" (I Musici).

8:06/WQXR-AM/FM—Festival of Lessons and Carols (Choir of King's College Chapel, Preston/Willcocks).

9:00/WNCN—English and Italian Court Music (1580-1620), from Merkin Concert Hall (Deller Consort).

9:06/WQXR-AM/FM—Persichetti: Night Dances, Op. 114 (De Gaetani, Davies/Phila. Orch).

Sat., Dec. 24

10:00 a.m./WNYC—A Festival of Nine Lessons and Carols—the traditional Christmas Eve service from King's College Chapel, Cambridge.

10:06 a.m./WQXR-AM/FM—Schubert: Five Minuets and Six Trios for Strings (Wurttemberg Chamber Orch/Farber).

12:00/WNYC—Mozart: Sym in D (Mozarteum Orch Salzburg/Guschlbaer).

1:00/WQXR-AM/FM—Wagner: Tristan und Isolde. Live from the Met.

2:00/WNCN—Vivaldi: Cto for 2 Trumpets in C (I Solisti di Zagreb).

5:00/WNCN—Glière: Sym #3 in b, Op. 42, "Ilya Murometz" (Houston Sym/Stokowski).

6:03/WQXR-AM/FM—Weber: Mass in G, Op. 76 (Malone, Wenkel, Schmidt, Stamm, St. Hedwig's Cathedral Choir of Berlin, Berlin Radio Sym/Bader).

8:00/WNYC—Schubert: Sym #1 in D (Pittsburgh Sym/Macal).

9:00/WNCN—Berlioz: Beatrice et Benedict (Eda-Pierre, Baker, Watts, Tear, Allen, Bastin, Lloyd, John Alldis Choir, London Sym/Davis).

9:06/WQXR-AM/FM—Brahms: Hungarian Dance (Lill, Cleveland Orch/Davis).

Sun., Dec. 25

10:00 a.m./WNCN—Albeniz: Tango (Lagoya, Presti).

10:06 a.m./WQXR-AM/FM—Mozart: Musical Sleigh Ride (Chamber Orch/Melkus).

12:00/WNYC—Stravinsky: Cto for 2 Solo Pianos (Serkin, Licad).

1:00/WNCN—Bartok: Music for Strings, Percussion & Celesta (Chicago Sym/Solti).

3:06/WQXR-AM/FM—Bach: Mass in B (Battle, Cantania, Zakai).

5:00/WNCN—Various: Christmas Music (Western Wind Ensemble).

6:06/WQXR-AM/FM—Buxtehude: In dulci jubilo (Amor Artis Chorale/Sommary).

7:00/WNCN—Rachmaninoff: Sonata for Cello & Piano in g, Op. 19 (Nelsova, Johannesen).

8:06/WQXR-AM-FM—Handel: Messiah (Nelson, Kirby, Watkinson, Elliott, Thomas, Choir of Christ Church Cathedral, Acad. of Ancient Music/Hogwood).

10:00/WNCN—Kodaly: Three Hungarian Folk Dances (Oistrakh, Yampolsky).

Mon., Dec. 26

3:00/WNYC—Feldman: Rothko Chapel.

4:00/WNCN—Rodrigo: En los Trigales (P. Romero).

4:06/WQXR-AM/FM—Weber: Piano Cto #1 in C (Frager, North German Radio Sym/Andreae).

6:30/WNYC—Roussel: Bacchus and Ariadne, Suite #2 (Neumann).

7:00/WNCN—Taylor: Through the Looking Glass Suite, Op. 12 (Interlochen Youth Orch/Maddy).

8:00/WNYC—Prokofiev: Piano Cto #3 (Vienna Phil/Ozawa).

8:06/WQXR-AM/FM—Debussy: Iberia from Images for Orch (Cleveland Orch/Boulez).

9:00/WNCN—D. Scarlatti: Sonata (Segovia). Recorded at the 92nd St. Y.

9:06/WQXR-AM/FM—Bernstein: Sym #1 (Dubinbaum, Boston Sym/Bernstein).

Tues., Dec. 27

3:00/WNCN—Bizet: Jeux d'enfants, Op. 22 (Toronto Sym/Davis).

3:06/WQXR-AM/FM—Schmitt: La Tragedie de Salome (French Nat'l Radio Chorus & Orch/Martinon).

4:06/WQXR-AM/FM—Vieuxtemps: Violin Cto #5 in a, Op. 37 (Chung, London Sym/Foster.)

5:00/WNCN—Bach: Brandenburg Cto #2 in F (Laird, Pickett, Reichenberg, Standage, English Concert/Pinnock).

6:30/WNYC—Coolidge: Rhapsody for Harp & Orch (von Wurtzler, Landau).

7:06/WQXR-AM/FM—Grieg: Six Poetic Tone Pictures, Op.3 (Yeresko).

8:00/WNYC—Haydn: Sym #98 in B-Flat (Minnesota Orch/Dutoit).

8:30/WNCN—Vaughan Williams: Sym #2, "London" (Davidovich, Nat'l Sym/Rostropovich).

10:00/WNYC—Satie: Tendrement (Crespin, Entremont).

Wed., Dec. 28

3:00/WNCN—Dvorak: Cto for Piano in g, Op. 33 (Rigutto, French Radio Phil/Macal).

WNYC—The undiscovered **Milhaud.**

4:06/WQXR-AM/FM—Rodrigo: Cto Pastoral for Flute & Orch (Galway, Phila. Orch/Mata).

5:00/WNCN—Chopin: Scherzo #4 in E, Op. 54 (Richter).

6:30/WNYC—Dowland: Pavan & Galliard (Rooley).

7:06/WQXR-AM/FM—Sor: Divertissement #1 (Presti, Lagoya).

8:00/WNCN—G. Gabrieli: Canzonas & Sonatas (London Cornet & Sackbut Ensemble/Parrott).

8:06/WQXR-AM/FM—Parry: Prelude from Lady Radnor's Suite (London Sym/Boule).

10:00/WNYC—Debussy: Gigues (Monteux).

Thurs., Dec. 29

3:00/WNCN—Handel: Cto for Organ #4 in F, Op. 4 (Chorzempa, Cto Amsterdam/Schroder).

4:06/WQXR-AM/FM—Beethoven: Grosse Fugue in B-Flat, Op. 133 (Berlin Phil/von Karajan).

6:30/WNYC—Grainger: Lincolnshire Posy (Fennell).

7:00/WNCN—Casals: Pessebre: Intermezzo (Igesias, Casals Festival Orch/Casals).

7:06/WQXR-AM/FM—Waldteufel: Bella Mazurka, Op. 113 (Cincinnati Pops Orch/Kunzel).

8:00/WNYC—Crusell: Clarinet Qnt (Music Party).

8:06/WQXR-AM/FM—Mozart: March from Cassation in D (St. Paul Chamber Orch/Davies).

10:00/WNYC—C.P.E. Bach: Qt in a (McGegan, Mackintosh, Pleeth, Hogwood).

Fri., Dec. 30

3:00/WNCN—Tchaikovsky: Suite #2 in C, Op. 53 (Phil Orch/Thomas).

4:06/WQXR-AM/FM—Albeniz: Malaguena, Op. 71 (Pepe & Celin Romero).

5:00/WNCN—Liszt: Harmonies poetiques et religieuses, #7, "Funerailles" (McCabe).

6:30/WNYC—J. Strauss: Die Fledermaus (Boskovsky).

7:06/WQXR-AM/FM—Beethoven: Rondo a Capriccio in G, Op. 129 (Watts).

8:00/WNCN—Soler: Sonata #67 in D (Brauchli).

8:06/WQXR-AM/FM—Schumann: Violin Cto in d (Kremer, Phila. Orch/Muti).

9:00/WNCN—Donizetti: Qt #5 in d (Amati String Qt).

9:06/WQXR-AM/FM—Penderecki: The Dream of Jacob (Carol, Phila. Orch/Muti).

10:00/WNYC—Faure: Choral Music (Gabriel Faure Chorale).

Sat., Dec. 31

10:00 a.m./WNYC—Stravinsky: Symphonies of Wind Instruments (de Waart).

10:06 a.m./WQXR-AM/FM—Bach: Brandenburg Cto #5 in D (Szeryng, Rampal, Acad. of St. Martin-in-the-fields/Marriner).

12:00/WNCN—Telemann: Trio Sonata in d (Boeke, Harnoncourt, Moller, Asperen).

2:00/WQXR-AM/FM—Humperdinck: Hansel and Gretel. Live from the Met.

5:06/WQXR-AM/FM—Lanner: Neujahrs Galop (Sym Orch/Boskovsky).

6:00/WNCN—Reger: Cto for Piano in f, Op. 114 (Mayers, Hague Phil/Bour).

8:00/WNYC—Strauss: "Also sprach Zarathustra" Op. 20 (Pittsburgh Sym/Macal).

9:00/WNCN—Offenbach: Tales of Hoffmann (Sutherland, Domingo, Cuenod, Suisse Romande Orch/Bonynge).

9:06/WQXR-AM/FM—Tchaikovsky: Piano Cto #1 (Cleveland Orch/Davis).

Sun., Jan. 1

10:00 a.m./WNCN—Giuliani: Qt for Mandolin, Violin, Viola & Lute in A (Kunschack, Bauer-Slais, Pichler, Baierle, Hladky).

10:06 a.m./WQXR-AM/FM—Mendelssohn: Sym #4, Op. 90 (Vienna Phil/von Dohnanyi).

11:00 a.m./WNYC—A program of Strauss waltzes (Vienna Phil/Maazel).

1:00/WNYC—Beethoven: Sonata in D, Op. 10 (Perahia).

3:06/WQXR-AM/FM—Strauss: Horn Cto #1 in E-Flat, Op. 11 (Suh, Abbott, Eanet, Wang, New York Phil/Mehta).

4:00/WNCN—Viotti: Cto for Piano & Violin Obbligato #3 in A (List, Glenn, Biedermeier Orch/List).

6:06/WQXR-AM/FM—Handel: Cto #3 in D (London Sym/Mackerras).

7:00/WNYC—Kodaly: Hungarian Rondo (Dorati).

8:06/WQXR-AM/FM—Verdi: Attila (Deutekom, Bergonzi, Milnes, Raimondi, Royal Phil/Gardelli).

10:00/WNCN—Beethoven: Piano Trio #1 in E-Flat, Op. 1 (Prague Trio).

Mon., Jan. 2

3:00/WNCN—Hanson: Sym #1 in e "Nordic" (Eastman-Rochester Sym/Hanson).

4:06/WQXR-AM/FM—Tarrega: Recuerdos de la Alhambra (Romero).

6:30/WNYC—Castelnuovo-Tedesco: The Lark (Heifetz, Bay).

7:06/WQXR-AM/FM—Lalo: Norwegian Rhapsody (Nat'l Opera Orch of Monte Carlo/de Almeida).

8:00/WNYC—Glazunov: Saxophone Qt in B-Flat (All-Union).

8:06/WQXR-AM/FM—Mozart: Violin Cto #4 in D (Mutter, Phila. Orch/Muti).

9:00/WNCN—Moscheles: Sonata in A, Op. 44 (Rampal). Recorded at the 92nd St.Y.

9:06/WQXR-AM/FM—Dvorak: Sym #6 in D, Op. 60 (Serkin, Boston Sym Orch/Ozawa).

10:00/WNCN—R. Strauss: An Alpine Sym (Berlin Phil/von Karajan). Simulcast with WNET-TV, Channel 13.

Tues., Jan. 3

3:00/WNCN—Franck: Chorale #2 in b (Demessieux).

3:06/WQXR-AM/FM—Rachmaninoff: Sym #3 in e, Op. 27 (Philadelphia Orch/Ormandy).

4:06/WQXR-AM/FM—Mozart: Sym #31 in D (Acad. of Ancient Music/Schroder).

5:00/WNCN—Rossini: Barber of Seville: Ov (Acad. of St. Martin/Marriner).

6:30/WNYC—Debussy: The Children's Corner (Frankl).

7:06/WQXR-AM/FM—Fasch: Cto in D for Trumpet & 2 Oboes (Andre, Pierlot, Chambon, Paillard Chamber Orch/Paillard).

8:30/WNCN—Mahler: Sym #2 in c, "Resurrection" (Bouleyn, Taylor, San Francisco Sym/de Waart).

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION

Daytime, Dec. 21-23, 26-30, and Jan. 2-3

6:00
2 Daybreak
4 Today In New York
5 New Zoo Review
7 News
11 20-Minute Workout
H Fri (12/23)/Sugar Ray's All-Stars
Tue (12/27)/**Movie:** Heidi
Thu (12/29)/Animal Talk
Tue (1/3)/**Movie:** The Secret Of N.I.M.H.
S Fri (12/30)/Electric Grandmother

6:30
2 4 News
5 Popeye
9 Jimmy Swaggart
11 Tom & Jerry (except 1/2, 1/3)
Mon (1/2), Tue (1/3)/Josey & The Pussycats
H Wed (12/21)/Video Jukebox
Thu (12/22)/Cyrano
Fri (12/23), Mon (1/2)/Animal Talk
Mon (12/26)/The Snowman
Wed (12/28)/*Christmas Mountain*
S Fri (12/23)/**Movie:** The Adventures Of The Wilderness Family II

7:00
2 Morning News
4 Today
5 Woody Woodpecker
7 Good Morning America
9 700 Club
11 Wed (12/21)-Fri (12/23)/Superfriends
Mon (12/26)-Tue (1/3)/Tom & Jerry
H Wed (12/21)/Fraggle Rock
Mon (12/26)/**Movie:** Tempest
Thu (12/29)/**Movie:** Six Weeks
S Wed (12/21)/The Snowman
Thu (12/22), Fri (12/30)/Someone's In The Kitchen With Jamie
Mon (12/26)/**Movie:** The Deep
Wed (12/28)/Santa's Magic Toy Bag
Thu (12/29)/Folk Music Reunion

7:30
5 Bugs & Porky
11 Wed (12/21)-Fri (12/23)/Superfriends
Mon (12/26)-Tue (1/3)/Superfriends
H Wed (12/21)/Rich Little's "A Christmas Carol"
Thu (12/22)/**Movie:** The Secret Of N.I.M.H.
Fri (12/23)/**Movie:** Search And Destroy
Tue (12/27)/**Movie:** Yes, Giorgio
Fri (12/30)/**Movie:** Breaker Morant
Mon (1/2)/Video Jukebox
Tue (1/3)/**Movie:** Six Weeks
S Wed (12/21)/**Movie:** The Spirit Of The Wind
Thu (12/22)/Mark Twain Theatre
Tue (12/27)/**Movie:** Christmas Lilies Of The Field
Wed (12/28)/A Better Place
Fri (12/30)/**Movie:** Don't Cry, It's Only Thunder
Mon (1/2)/**Movie:** The Man From Snowy River
Tue (1/3)/Dot And Santa Claus

8:00
5 Woody Woodpecker
9 Civic Programming
11 Pink Panther
H Wed (12/28)/Fraggle Rock
Mon (1/2)/**Movie:** The Terry Fox Story
S Wed (12/28)/**Movie:** The Great Adventure

8:30
5 Flintstones
9 Straight Talk
11 Tom & Jerry
H Wed (12/21)/**Movie:** Vanishing Wilderness
Wed (12/28)/**Movie:** *The Secret Of N.I.M.H.*
S Fri (12/23) The Flying Karamazov Brothers
Thu (12/29)/Faerie Tale Theatre (cc)

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy
7 Morning Show
11 Great Space Coaster
H Thu (12/22)/Kenny Loggins
Fri (12/23)/Inside The NFL
Thu (12/29)/America's Skaters
S Thu (12/22)/Faerie Tale Theatre (cc)
Tue (1/3) The Flying Karamazov Brothers

9:30
2 Jokers Wild
5 My Three Sons
9 News
11 Civic Programming
H Mon (12/26)/Sugar Ray's All-Stars
S Wed,Fri,Mon/Aerobicise

10:00
2 $25,000 Pyramid
4 Diff'rent Strokes
5 Make Room For Daddy
Mon (12/26)-Fri (12/30)/**Special:** The Body Works
9 Romper Room
11 Civic Programming
H Wed (12/21)/**Movie:** Tempest
Thu (12/22)/**Movie:** Breaker Morant
Fri (12/23)/**Movie:** Yes, Giorgio
Mon (12/26)/**Movie:** Six Weeks
Tue (12/27)/**Movie:** Blinded By The Light
Wed (12/28)/**Movie:** Final Assignment
Thu (12/29)/Hall & Oates
Fri (12/30)/**Movie:** Man From Snowy River
Mon (1/2)/**Movie:** Best Friends
Tue (1/3)/**Movie:** Chariots Of Fire
S Wed (12/21)/**Movie:** The Kid From Brooklyn
Thu (12/22)/**Movie:** Brigadoon
Fri (12/23), Thu (12/29)/**Movie:** Forever Darling
Mon (12/26)/**Movie:** It Happened At The World's Fair
Tue (12/27)/**Movie:** Don't Go Near The Water
Wed (12/28)/**Movie:** Bonnie Scotland
Fri (12/30)/**Movie:** The Happy Road
Mon (1/2)/**Movie:** Lovely To Look At
Tue (1/3)/**Movie:** The Trials Of Oscar Wilde
W Wed (12/21), Thu (12/29)/The Last Unicorn
Thu (12/22)/**Movie:** The Boss's Son
Fri (12/23)/**Movie:** A Coming Of Age
Mon (12/26)/**Movie:** Hester Street
Tue (12/27)/**Movie:** Jour De Fête
Wed (12/28)/**Movie:** Absence Of Malice
Fri (12/30)/**Movie:** Breaking Away
Mon (1/2)/**Movie:** Cannery Row
Tue (1/3)/**Movie:** Blonde Venus

10:30
2 Press Your Luck
4 Sale Of The Century
5 All In The Family
Mon (1/2)/**Special:** Pre-Parade Show
7 Woman To Woman
11 Magic Garden

11:00
2 Price Is Right
4 Wheel Of Fortune
Mon (1/2)/Tournament Of Roses Parade
5 Breakaway (except 1/2)
7 Benson
9 Bonanza
Mon (1/2)/**Special:** Rose Bowl Parade
11 Richard Simmons

11:30
4 Dream House
Mon (1/2)/Tournament Of Roses Parade
7 Loving
11 I Dream Of Jeannie
H Tue (12/27)/Video Jukebox Christmas
Thu (12/29)/Sugar Ray's All-Stars

12 NOON
2 Tattletales
4 Go (except 1/2)
5 Midday (except 1/2)
7 Family Feud
9 11 News
H Thu (12/22)/Video Jukebox Christmas
Fri (12/23)/Sugar Ray's All-Stars
Mon (12/26) Cavett Behind The Scenes
Tue (12/27)/**Movie:** Man From Snowy River
Wed (12/28)/Kenny Loggins
Thu (12/29)/**Movie:** Vanishing Wilderness
Fri (12/30)/**Movie:** Tempest
Mon (1/2)/**Movie:** The 39 Steps
Tue (1/3)/America's Skaters
S Wed (12/21), Fri (12/30)/**Movie:** The Deep
Thu (12/22)/Bugs Bunny Movie
Fri (12/23)/**Movie:** I Ought To Be In Pictures
Mon (12/26), Tue (1/3)/**Movie:** Chariots Of Fire
Tue (12/27)/**Movie:** Don't Cry, It's Only Thunder
Wed (12/28)/**Movie:** Table For Five
Thu (12/29)/**Movie:** *Treasure Island*
Mon (1/2)/**Movie:** Airplane II
W Public Affairs

12:30
2 Young And The Restless
4 Search For Tomorrow (except 1/2)
7 Ryan's Hope
11 Wed (12/21)/**Movie:** The Road To Bali (1953). Bob Hope.
Thu (12/22)/**Movie:** Swiss Miss (1938). Laurel and Hardy.
Fri (12/23)/**Movie:** The Great Lover (1949). Bob Hope.
Mon (12/26)/**Movie:** Monster Zero (1966). Nick Adams.
Tue (12/27)/**Movie:** War Of The Gargantuas (1966). Russ Tamblyn.
Wed (12/28)/**Movie:** Godzilla Vs. The Thing (1964). Akira Takara.
Thu (12/29)/**Movie:** Konga (1961). Michael Gough.
Fri (12/30)/**Movie:** Godzilla (1956). Raymond Burr.
Mon (1/2)/**Movie:** Snow White And The Three Stooges (1961). Carol Heiss.
Tue (1/3)/**Movie:** Major Barbara (1941). Wendy Hiller.
H Wed (12/21)/Cavett Behind The Scenes
Thu (12/22)/**Movie:** The Sign Of Four
Fri (12/23)/**Movie:** Final Assignment
Mon (12/26)/**Movie:** Breaker Morant

1:00
4 Days Of Our Lives (except 1/2)
5 Hour Magazine (except 1/2)
7 All My Children
9 Wed (12/21)/**Movie:** Outcasts Of Poker Flat (1937). Preston Foster.
Thu (12/22)/**Movie:** Never Give A Sucker An Even Break (1941). W.C. Fields.
Fri (12/23)/**Movie:** The Fabulous World Of Jules Verne (1961). Lou Tock.
Mon (12/26)/**Movie:** A Christmas Carol (1951). Alastair Sim.
Tue (12/27)/**Movie:** The Unearthly (1957). John Carradine.
Wed (12/28)/**Movie:** The Terrornauts (1967). Simon Oates.
Thu (12/29)/**Movie:** Unknown World (1951). Bruce Kellogg.
Fri (12/30)/**Movie:** It Conquered The World (1956). Peter Graves.
Tue (1/3)/**Movie:** TBA
H Wed (12/21)/**Movie:** Six Weeks
Wed (12/28)/**Movie:** Search And Destroy
Tue (1/3)/**Movie:** Tempest
W Wed (12/21)/**Movie:** *Superman II*
Thu (12/22)/**Movie:** Table For Five
Fri/**Movie:** Mr. Hulot's Holiday
Mon (12/26)/**Movie:** Knightriders
Tue (12/27)/**Movie:** Adventures Of The Wilderness Family II
Wed (12/28)/**Movie:** The Boss's Son
Thu (12/29)/Cinderella Teams
Mon (1/2)/**Movie:** Morocco
Tue (1/3)/Jen's Place

1:30
2 As The World Turns
Mon (1/2)**Football:** Cotton Bowl: Texas Vs. Georgia
4 Mon (1/2)/**Football:** Fiesta Bowl: Ohio State Vs. Pittsburgh
5 Mon (1/2)/Little Rascals
9 Mon (1/2)/**Hockey:** Rangers Vs. Washington Capitols
H Thu (12/29)/Video Jukebox
S Thu (12/22)/**Movie:** Blackboard Jungle
Mon (1/2)/Corletto & Son

2:00
4 Another World (except 1/2)
5 News
Mon (1/2)/Popeye
7 One Life To Live
9 Fri (12/23)/**Special:** A Gift For Granny
Fri (12/30)/Pink Panther
11 Thu (12/22)/Magic Garden Christmas Special
H Thu (12/29)/**Movie:** Six Weeks
Mon (1/2)/**Movie:** Man From Snowy River
S Wed,Fri,Mon/Aerobicise
Tue (12/27)/**Movie:** The Adventures Of The Wilderness Family II
Thu (12/29)/Folk Music Reunion
W Thu (12/29)/**Movie:** A Coming Of Age
Tue (1/3)/**Movie:** Mastermind

2:15
5 Popeye (except 1/2)

2:30
2 Capitol
9 In Search Of (except 1/2)
11 Tom & Jerry (except 12/22)
H Thu (12/22)/**Movie:** The Secret Of N.I.M.H.
Fri (12/23)/**Movie:** Search And Destroy
Mon (12/26)/Video Jukebox
Tue (12/27)/**Movie:** Yes, Giorgio
Wed (12/28)/**Movie:** The Sign Of Four
Fri (12/30)/**Movie:** Breaker Morant
S Wed (12/21)/Mel Brooks
Fri (12/23)/**Movie:** They Got Me Covered
Mon (12/26)/**Movie:** Bonnie Scotland
Wed (12/28)/**Movie:** The Happy Road
Fri (12/30)/**Movie:** Don't Cry, It's Only Thunder
Mon (1/2)/**Movie:** A Boy Named Charlie Brown
Tue (1/3)/**Movie:** The Black Hand
W Fri (12/23)/**Movie:** The Secret Policeman's *Other Ball*
Fri (12/30)/**Movie:** Jour De Fête

2:45
W Tue (12/27)/Carole King

3:00
2 Guiding Light
Fri (12/30)/**Football:** The Peach Bowl
4 Match Game/Hollywood Squares (except 1/2)
5 Inspector Gadget
7 General Hospital
9 Family (except 1/2)
11 Wed (12/21)-Fri (12/23)/Superfriends
Mon (12/26)-Fri (12/30)/Tom & Jerry
H Wed (12/21)/**Movie:** Blinded By The Light
Mon (12/26)/**Movie:** Tempest
W Wed (12/28)/**Movie:** Playtime
Mon (1/2)/**Movie:** Trail Of The Pink Panther

3:30
5 Woody & Bugs
11 Scooby Doo
S Wed (12/21)/**Movie:** Spirit Of The Wind
Thu (12/22)/Someone's In The Kitchen With Jamie

W Wed (12/21)/Carole King
Thu (12/22)/Santa's Magic Toy Bag
Mon (12/26)/**Movie:** Whose Life Is It Anyway?

3:40
W Tue (12/27)/**Movie:** The Secret Policeman's Other Ball
Tue (1/3)/Beat Club

4:00
2 Barnaby Jones (except 12/30)
4 Love Connection (except 1/2)
5 He-Man And The Masters Of The Universe
7 Edge Of Night
9 Wed (12/21)/**Movie:** Two Tickets To Broadway (1951). Tony Martin.
Thu (12/22)/**Movie:** Has Anybody Seen My Gal (1952). Rock Hudson.
Fri (12/23)/**Movie:** It's Always Fair Weather (1955). Gene Kelly.
Mon (12/26)/**Movie:** Forbidden Planet (1956). Walter Pidgeon.
Tue (12/27)/**Movie:** Cosmos: War Of The Planets (1978). John Richardson.
Wed (12/28)/**Movie:** Mission Stardust (1963). Essy Persson.
Thu (12/29)/**Movie:** Doomwatch (1972). Ian Bannen.
Fri (12/30)/**Movie:** Battle Beneath The Earth (1968). Kerwin Matthews.
Tue (1/3)/**Movie:** TBA
11 Pink Panther
13 Sesame Street
H Thu (12/22)/Emmet Otter's Jug-Band Christmas
Fri (12/23), Thu (12/29)/Animal Talk
Mon (1/2)/Video Jukebox
Tue (1/3)/Cyrano
S Thu (12/22)/Dot And Santa Claus
Fri (12/23)/Electric Grandmother
Mon (12/26)/Mark Twain Theatre
Thu (12/29)/The Snowman
W Thu (12/22)/**Movie:** Knightriders
Thu (12/29)/**Movie:** Chanel Solitaire
Fri (12/30)/**Movie:** Superman II
Tue (1/3)/NBA All-Stars

4:15
W Fri (12/23)/**Movie:** The Stuntman

4:30
4 People's Court
Mon (1/2)/Rose Bowl Pre-Game Show
5 Batman
7 Eyewitness Extra
Wed (12/21)/ **Afterschool Special:** TBA
9 Mon (1/2)/TBA
11 Happy Days Again
H Wed/Fraggle Rock
Tue (12/27)/**Movie:** Heidi
Fri (12/30)/Cyrano
Mon (1/2)/Animal Talk
S Tue (12/27)/**Movie:** A Boy Named Charlie Brown
Wed (12/28, Tue (1/3)/Dot And Santa Claus
Thu (12/29), Mon (1/2)/A Christmas Carol
Fri (12/30)/ Thunderbirds 2086
W Wed (12/21)/**Movie:** Breaking Away

4:45
4 Mon (1/2)/**Football:** Rose Bowl: UCLA Vs. Illinois

5:00
2 4 7 News
5 Six Million Dollar Man
11 Little House On The Prairie
13 Mister Rogers
H Wed (12/21)/Video Jukebox
Thu (12/22)/B.C: A Christmas Special
Fri (12/23)/The Snowman
Wed (12/28)/**Movie:** The Secret Of N.I.M.H.
Thu (12/29)/Sugar Ray's All-Stars
Tue (1/3)/Kenny Loggins
S Fri (12/23) The Flying Karamazov Brothers
W Wed (12/28)/**Movie:** Barbarosa
Mon (1/2)/**Movie:** Diner
Tue (1/3)/Last Of The Blue Devils

5:30
7 Wed(12/21) News
13 Spaces
H Wed (12/21)/Rich Little's "A Christmas Carol"
Thu (12/22)/**Movie:** Man From Snowy River
Fri (12/23)/Fraggle Rock
Mon (12/26)/Cyrano
Thu (12/29)/Hall & Oates
Mon (1/2)/**Movie:** The Terry Fox Story
S Wed (12/21)/**Movie:** The Deep
Thu (12/22)/**Movie:** The Great Adventure
Mon (12/26)/**Movie:** Yes, Giorgio
W Mon (12/26)/**Movie:** Mr. Hulot's Holiday
Tue (12/27)/NBA '83 Championship

5:45
S Tue (1/3)/**Movie:** Chariots Of Fire

Evening, Dec. 21-23, 26-30, and Jan. 2-3

Wed., Dec. 21

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 Woodwright's Shop
31 Brooklyn College Presents

6:30
5 One Day At A Time
13 Nightly Business Report
21 Housewarming With Charlie Wing
31 News From City Hall
H **Movie:** Vanishing Wilderness
W News

7:00
2 4 7 News
5 M*A*S*H
9 Laugh-In
11 Barney Miller
13 MacNeil/Lehrer
21 Doctor In The House
31 Infinity Factor
W **Movie:** Barbarosa

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Moving Right Along

8:00
2 Whiz Kids
4 Real People
5 PM Magazine
7 Fall Guy
9 News 9: Primetime
11 **Special:** Miss World Pageant
13 **Special:** Verdi's "Ernani." Stereo simulcast over WQXR-FM.
21 All Creatures Great And Small
31 Working Woman
H **Movie:** Tempest
N **Movie:** Bad
S **Movie:** A Boy Named Charlie Brown

8:30
5 Carol Burnett
9 **Movie:** An American Christmas Carol (1979). Henry Winkler.
31 Live At Chicago Fest
W **Movie:** Superman II

9:00
2 **Movie:** Hobson's Choice (1983). Sharon Gless, Jack Warden.
4 Facts Of Life
5 Merv Griffin
7 Dynasty (cc)
21 Monty Python
31 Job Market

9:30
4 Family Ties
21 Not The Nine O'Clock News
31 Brighton Beach
S The Snowman

10:00
4 St. Elsewhere
5 11 News
7 Hotel
21 The Top Secret Life Of Edgar Briggs
N **Movie:** Baby Doll
S **Movie:** Don's Party

10:30
9 Nine On New Jersey
11 News
13 **Special:** The Kimbell
21 Bless Me Father
31 Great American Dinners
H Cavett Behind The Scenes

11:00
2 4 7 News
5 Taxi
9 Soap
11 Odd Couple
13 Masterpiece Theatre: The Citadel (cc)
21 International Edition
H **Movie:** Six Weeks
W **Movie:** Take Off

11:30
2 Police Story
4 Best Of Carson
5 Thicke Of The Night
7 Nightline
9 Hawaii Five-O
11 Honeymooners
21 Latenight America
S Best Of Bizarre 29 (cc)

12 MIDNIGHT
11 Star Trek
N **Movie:** A Face In The Crowd
S Mel Brooks

12:30
2 **Movie:** The Hazing (1977). Jeff East.
4 David Letterman
7 Entertainment Tonight
9 Bonanza
W **Movie:** Master Of Disaster

12:50
H **Movie:** Creepshow

1:00
5 Hogan's Heroes
7 **Movie:** I Never Sang For My Father (1970). Gene Hackman.
11 Twilight Zone
S **Movie:** Just Before Dawn

1:30
4 Mary Tyler Moore
5 Chico And The Man
9 11 News

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** The Horror Of Dracula (1958). Peter Cushing.
9 Joe Franklin
11 Christian Children's Fund

2:30
4 Mary Tyler Moore
W **Movie:** Breaking Away

2:45
11 **Movie:** The Long Hot Summer (1958). Paul Newman.
S **Movie:** Don's Party

2:50
H **Movie:** Four Friends

3:00
4 Bob Newhart
9 World Vision
11 **Movie:** Marriage, Italian Style (1964). Sophia Loren.

3:30
4 Bob Newhart

4:00
4 Here's Lucy
9 World Vision

4:30
4 Here's Lucy
S **Movie:** The Kid From Brooklyn

4:50
H **Movie:** Blinded By The Light

5:00
4 More Real People
7 Oceanus
9 News
11 Focus: New Jersey

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Thu., Dec. 22

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 Making The Most Of The Micro (cc)
31 New Tech Times

6:30
5 One Day At A Time
13 Nightly Business Report
21 New Tech Times
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Laugh-In
11 Barney Miller
13 MacNeil/Lehrer
21 Doctor In The House
31 Infinity Factor
S Faerie Tale Theatre (cc)
W Parting Shot

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Rebop
H Inside Boxing

8:00
2 Magnum, P.I.
4 Gimme A Break
5 **Football:** Hall Of Fame Bowl: West Virginia Vs. Kentucky
7 Automan
9 News 9: Primetime
11 **Movie:** The Bishop's Wife (1947). Loretta Young, Cary Grant.
13 Dinner At Julia's
21 Long Island Week
31 Tony Brown's Journal
H **Movie:** Breaker Morant
N **Movie:** Monty Python Live At The Hollywood Bowl
S Bugs Bunny Movie
W **Hockey:** Islanders Vs. Washington Capitols

8:30
4 Mama's Family
9 **Hockey:** N.J. Devils Vs. Philadelphia Flyers
13 Sneak Previews
21 Wild America (cc)
31 Black Focus

9:00
2 Simon & Simon
4 Cheers
7 Trauma Center (cc)
13 Innovation
21 Sneak Previews
31 Ramblin'

9:30
4 Buffalo Bill
7 Masquerade
13 **Special:** The Christmas Songs
21 All New This Old House (cc)
S **Movie:** Shoot The Moon

10:00
2 Knots Landing
4 Hill Street Blues
7 20/20
11 News
21 Long Island Speak-Out
31 Looking East
H Inside The NFL
N **Movie:** Gimme Shelter

10:30
11 News

11:00
2 4 5 7 News
9 Soap
11 Odd Couple
13 International Playbill: Poldark
21 Long Island Week
H Young Comedians
W **Movie:** Table For Five

11:30
2 Trapper John, M.D.
4 Best Of Carson
7 Nightline
9 Racing From Roosevelt
11 Honeymooners
21 Latenight America

11:45
S **Movie:** Enter The Ninja

12 MIDNIGHT
5 Thicke Of The Night
9 News
11 Star Trek
H Kenny Loggins
N **Movie:** Josepha

12:30
2 **Movie:** Father Knows Best "Home For Christmas" (1977). Robert Young.
4 David Letterman
7 Entertainment Tonight
9 World Vision

1:00
7 **Movie:** Home For The Holidays (1972). Julie Harris.
11 Twilight Zone
H **Movie:** Rollover

1:15
W **Movie:** Expose Me Lovely

1:30
4 Mary Tyler Moore
5 Chico And The Man
9 11 News
S Confessions Of A Pop Performer

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Footlight Parade (1933). James Cagney, Joan Blondell.
9 Joe Franklin
11 Emergency!

2:30
4 Mary Tyler Moore

2:45
W **Movie:** Barbarosa

3:00
4 Bob Newhart
9 **Movie:** Carry On Cruising (1966). Sidney James.
11 **Movie:** Where Love Has Gone (1964). Susan Hayward.
H **Movie:** Things Are Tough All Over
S **Movie:** Shoot The Moon

3:30
4 Bob Newhart

4:00
4 Here's Lucy

4:30
- 4 Here's Lucy
- H **Movie:** The Secret Of N.I.M.H.

5:00
- 4 More Real People
- 7 Family Portrait
- 9 News
- 11 Biography
- S **Movie:** The Great Adventure

5:30
- 4 Health Field
- 7 Morning Stretch
- 9 Joe Franklin
- 11 News

Fri., Dec. 23

6:00
- 2 4 7 News
- 5 Three's Company
- 9 Buck Rogers
- 11 Love Boat
- 13 New Jersey Nightly News
- 21 Crockett's Victory Garden
- 31 In Math And Science Education
- H American's Skaters
- S **Movie:** I Ought To Be In Pictures

6:30
- 5 One Day At A Time
- 13 Nightly Business Report
- 21 Square Foot Gardening
- 31 News From City Hall
- W News

7:00
- 2 4 7 News
- 5 M*A*S*H
- 9 News 9: Primetime
- 11 Barney Miller
- 13 MacNeil/Lehrer
- 21 Doctor In The House
- 31 Infinity Factor
- H Inside The NFL
- W **Movie:** Richard's Things

7:30
- 2 **Special:** The Bear Who Slept Through Christmas
- 4 Family Feud
- 5 All In The Family
- 7 Entertainment Tonight
- 9 **Basketball:** N.J. Nets Vs. Boston Celtics
- 11 News
- 21 Nightly Business Report
- 31 Music Video Party

8:00
- 2 Dukes Of Hazzard
- 4 **Movie:** The Invisible Woman (1983). Alexa Hamilton.
- 5 PM Magazine
- 7 Benson (cc)
- 11 **Special:** Go Tell It On The Mountain
- 13 Washington Week In Review
- 21 Vietnam: A Television History (cc)
- 31 Africa File
- H **Movie:** Yes, Giorgio
- N **Movie:** Love On The Run
- S **Movie:** The Adventures Of The Wilderness Family II

8:30
- 5 Healthbeat Magazine
- 7 Webster
- 13 Wall $treet Week
- 31 Eye On Dance

9:00
- 2 Dallas
- 5 Merv Griffin
- 7 Lottery (cc)
- 11 **Football:** Holiday Bowl: Brigham Young Vs. Missouri
- 13 Quest!
- 21 **Movie:** It's A Wonderful Life (1946). James Stewart.
- 31 Presente
- W **Movie:** Coming Of Age

9:30
- 31 Masterpiece Theatre: The Citadel

10:00
- 2 Falcon Crest
- 4 **Special:** Mac Davis: The Music Of Christmas
- 5 News
- 9 Newark And Reality
- 13 A Christmas Special With Luciano Pavarotti
- H **Movie:** Endangered Species
- N **Movie:** Kamikaze '89
- S **Movie:** Rollover

10:30
- 9 New Jersey People
- 31 Music Video Party

11:00
- 2 4 7 News
- 5 Taxi
- 9 Soap
- 13 **Movie:** Tops Is The Limit (1936). Bing Crosby, Ethel Merman.
- 21 Long Island Week
- W Leonard Report

11:30
- 2 **Movie:** Cotton Candy (1978). Charles Martin Howard.
- 4 Best Of Carson
- 5 Thicke Of The Night
- 7 Nightline
- 9 Hawaii Five-O
- 11 News
- 21 Latenight America
- W **Movie:** Expectations

11:40
- H Not Necessarily The Year In Review

12 **MIDNIGHT**
- 11 News
- N **Movie:** La Vie Continue
- S US Festival/Day 2

12:30
- 4 Friday Night Videos
- 7 New York Hot Tracks
- 9 Bonanza
- 11 Odd Couple

12:35
- W **Movie:** Electric Blue

12:40
- H **Movie:** The Challenge

1:00
- 5 Soul Train
- 11 Twilight Zone

1:30
- 9 11 News
- S Denny Johnston

1:45
- W **Movie:** In Praise Of Older Women

2:00
- 4 Mary Tyler Moore
- 5 America's Top Ten
- 7 Entertainment Tonight
- 9 Joe Franklin
- 11 Solid Gold

2:17
- 2 **Movie:** Little House On The Prairie (1974). Michael Landon.

2:30
- 4 Mary Tyler Moore
- 5 **Movie:** Babes In Arms (1939). Judy Garland.
- 7 **Movie:** Sidecar Racers (1975). Ben Murphy, Wendy Hughes.
- H Inside The NFL
- S **Movie:** Confessions Of A Window Cleaner

3:00
- 4 Mary Tyler Moore
- 9 World Vision
- 11 **Movie:** Nightmare In Wax (1969). Cameron Mitchell.

3:30
- 4 Bob Newhart

3:45
- W Monster's Christmas

3:57
- 2 **Special:** The Conquering Of Everest
- H **Movie:** Sharky's Machine

4:00
- 4 Bob Newhart
- 9 World Vision
- S **Movie:** They Got Me Covered

4:30
- 4 Here's Lucy

5:00
- 4 Here's Lucy
- 9 News
- 11 Biography

5:30
- 2 Newsmakers
- 4 More Real People
- 9 **Movie:** Morning Glory (1933). Katharine Hepburn.
- 11 Insight
- H Sugar Ray's All-Stars

Mon., Dec. 26

6:00
- 2 4 7 News
- 5 Three's Company
- 9 Buck Rogers
- 11 Love Boat
- 13 New Jersey Nightly News
- 21 Great Chefs Of New Orleans
- 31 All About TV

6:30
- 5 One Day At A Time
- 13 Nightly Business Report
- 21 Dinner At Julia's *(cc)*
- 31 News From City Hall
- H The Snowman

7:00
- 2 4 7 News
- 5 M*A*S*H
- 9 News 9: Primetime
- 11 Barney Miller
- 13 MacNeil/Lehrer
- 21 Doctor In The House
- 31 Infinity Factor
- H Sugar Ray's All-Stars
- W **Movie:** Hester Street

7:30
- 2 2 On The Town
- 4 Family Feud
- 5 All In The Family
- 7 Entertainment Tonight
- 9 **Hockey:** Rangers Vs Pittsburgh Penguins
- 11 News

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21 Nightly Business Report
31 Getting Over
H Fraggle Rock
S The Snowman

8:00
2 Scarecrow And Mrs. King
4 Boone
5 PM Magazine
7 That's Incredible (cc)
11 **Football:** Aloha Bowl: Penn State Vs. Washington
13 **Special:** Vivaldi's "The Four Seasons"
21 Jacques Cousteau
31 Alberta Hunter At The Cookery
H **Movie:** Six Weeks
N **Movie:** The Seven Samurai
S Faerie Tale Theatre (cc)

8:30
5 **Special:** The Breadwinner (1983). Pat Hingle.
31 West Side Kids

8:45
W **Movie:** Chanel Solitaire

9:00
2 AfterMASH
4 **Movie:** Happy Endings (1983). Lee Montgomery.
5 Merv Griffin
7 **Movie:** The Day The Lights Went Out In Georgia (1981). Kristy McNichol.
13 **Special:** Merry Widow Ballet
21 Nature (cc)
31 Cityscope
S **Movie:** Chariots Of Fire

9:30
2 Newhart
31 Moneymakers

10:00
2 Emerald Point N.A.S.
5 News
13 Making Of Mankind
21 **Special:** Merry Widow Ballet
31 German Professional Soccer
H George Carlin

10:30
9 Nine On New Jersey
11 News

11:00
2 4 7 11 News
5 Taxi
9 Soap
13 Austin City Limits
21 Tony Brown's Journal
H **Movie:** Tempest
S **Movie:** Dirty Hands
W **Movie:** Sensations

11:30
2 Hart To Hart
4 Best Of Carson
5 Thicke Of The Night
7 Nightline
9 Hawaii Five-O
11 Honeymooners
21 Latenight America

12 MIDNIGHT
7 News
11 Star Trek
N **Movie:** Gimme Shelter

12:30
2 Columbo
4 David Letterman
7 **Movie:** Zeppelin (1971). Michael York.
9 Bonanza
W **Movie:** Coming Of Age

12:45
S **Movie:** Endangered Species

1:00
5 Hogan's Heroes
11 Twilight Zone

1:30
4 Mary Tyler Moore
5 Chico And The Man
9 11 News
H **Movie:** Eating Raoul

2:00
2 News
4 Mary Tyler Moore
5 America's Top Ten
9 Joe Franklin
11 Emergency!

2:15
W **Movie:** Monsignor

2:30
4 Mary Tyler Moore
5 Best Of Midday
S **Movie:** Alone In The Dark

3:00
4 Bob Newhart
9 **Movie:** Knight Without Armor (1937). Marlene Dietrich.
11 **Movie:** A Portrait Of Jennie (1949). Jennifer Jones.
H Cavett Behind The Scenes

3:30
4 Bob Newhart
5 Off The Set
H **Movie:** The Challenge

4:00
4 Here's Lucy

4:30
4 Here's Lucy
S Faerie Tale Theatre (cc)

5:00
4 More Real People
9 News
11 Biography

5:25
H Video Jukebox

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
S Mark Twain Theatre (cc)

Tue., Dec. 27

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 Magic Of Oil Painting
31 World Chronicle
H Video Jukebox Christmas
S **Movie:** Christmas Lilies Of The Field

6:30
5 One Day At A Time
13 Nightly Business Report
21 Magic Of Decorative Painting
31 News From City Hall
H **Movie:** Blinded By The Light
W News

7:00
2 4 7 News
5 M*A*S*H
9 Laugh-In
11 Barney Miller
13 MacNeil/Lehrer
21 Doctor In The House
31 Infinity Factor
W **Movie:** Mon Oncle

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Tony Brown's Journal

8:00
2 Mississippi
4 A Team
5 PM Magazine
7 Just Our Luck
9 News 9: Primetime
11 **Special:** Long Island: The Good Life
13 Nova (cc)
21 The Pallisers
31 Black Focus
H **Movie:** Things Are Tough All Over
N **Movie:** Rashomon
S **Movie:** Love Child

8:30
5 Carol Burnett
7 Happy Days (cc)
9 **Basketball:** Knicks Vs. Chicago Bulls
31 Africa File

9:00
2 **Special:** The Kennedy Center Honors: A Celebration Of The Performing Arts
4 Rousters
5 Merv Griffin
7 Three's Company (cc)
11 **Special:** Golden Eagle Awards
13 Who's Havin' Fun
21 Masterpiece Theatre: The Citadel (cc)
31 Eye On Dance
W **Movie:** Master Of Disaster

9:30
7 Oh Madeline
31 Karate

10:00
4 For Love And Honor
5 11 News
7 Hart To Hart (cc)
13 Symposium: Aging In America
21 The Store: Neiman-Marcus (cc)
31 Vietnam: A Television History
H Robert Klein
N **Movie:** Diva
S Denny Johnston

10:30
11 News

11:00
2 4 7 News
5 Taxi
9 Soap
11 Odd Couple
13 Quest!
S **Movie:** Creepshow
W **Movie:** In Praise Of Older Women

11:30
2 Magnum, P.I.
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Hawaii Five-O
11 Honeymooners
H **Movie:** Yes, Giorgio

12 MIDNIGHT
11 Star Trek

12:05
N **Movie:** A Face In The Crowd

12:30
2 McCloud
4 David Letterman
7 Entertainment Tonight
9 World Vision

1:00
5 Hogan's Heroes
7 **Movie:** More Than A Miracle (1967). Sophia Loren, Omar Sharif.
11 Twilight Zone
S **Movie:** Just Before Dawn
W **Movie:** Adam And Nicole

1:25
H Not Necessarily The Year In Review

1:30
4 Mary Tyler Moore
5 Chico And The Man
9 11 News

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** For Me And My Gal (1942). Judy Garland, Gene Kelly.
9 Joe Franklin
11 Emergency!

2:25
H **Movie:** The Man From Snowy River

2:30
4 Mary Tyler Moore

2:40
S **Movie:** Love Child
W **Movie:** Humongous

3:00
4 Bob Newhart
9 Let The Children Live
11 **Movie:** Stanley (1972). Chris Robinson.

3:30
4 Bob Newhart

4:00
4 Here's Lucy

4:10
H **Movie:** Things Are Tough All Over

4:20
S **Movie:** Don't Cry, It's Only Thunder

4:30
4 Here's Lucy

5:00
4 More Real People
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

5:40
H Video Jukebox Christmas

Wed., Dec. 28

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News
21 Woodwright's Shop
31 Brooklyn College Presents
S **Movie:** Table For Five

6:30
5 One Day At A Time
13 Nightly Business Report
21 Housewarming With Charlie Wing
31 News From City Hall
H Inside Boxing
W News

7:00
2 4 7 News
5 M*A*S*H
9 Laugh-In
11 Barney Miller
13 MacNeil/Lehrer
21 Doctor In The House
31 Infinity Factor
H Kenny Loggins
W **Movie:** Annie

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Moving Right Along

8:00
2 Whiz Kids
4 Real People
5 PM Magazine
7 Fall Guy
9 News 9: Primetime
11 **Special:** We're #1
13 Mark Russell Comedy Special
21 All Creatures Great And Small
31 Working Woman
H **Movie:** Rollover
N **Movie:** Ashes And Diamonds
S **Movie:** Porky's (cc)

8:30
5 Carol Burnett
9 **Hockey:** Rangers Vs. Chicago Black Hawks
11 **Movie:** James Dean: The First American Teenager (1974). Stacey Keach narrates.
13 **Special:** Marilyn Horne's Great American Songbook
31 Live At Chicago Fest

9:00
2 **Movie:** Continental Divide (1981). John Belushi, Blair Brown.
4 Facts Of Life
5 Merv Griffin
7 Dynasty (cc)
21 Monty Python
31 Job Market

9:15
W **Movie:** Vice Squad

9:30
4 Family Ties
21 Not The Nine O'Clock News
31 New Voices In American Theatre

10:00
4 **Special:** Beyond The Missile Crisis
5 11 News
7 Hotel
21 The Top Secret Life Of Edgar Briggs
H Comedy Store's Anniversary
N **Movie:** On The Waterfront
S **Movie:** Enter The Ninja

10:30
11 News
13 **Special:** More Than A Concert
21 Bless Me Father
31 Promises: Portrait Of An Alcoholic

11:00
2 4 7 News
5 Taxi
9 Soap
11 Odd Couple
13 Masterpiece Theatre: The Citadel (cc)
21 International Edition
H **Movie:** Endangered Species
W **Movie:** Felicity

11:30
2 Police Story
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Hawaii Five-O
11 Honeymooners
21 Latenight America

11:45
S **Movie:** Shoot The Moon

12 MIDNIGHT
11 Star Trek
N **Movie:** Deathwatch

12:30
2 **Movie:** The Great Alligator (1981). Barbara Bach.
4 David Letterman
7 Entertainment Tonight
9 Lifeline To A Dying World
W **Movie:** Absence Of Malice

12:40
H **Movie:** Sharky's Machine

1:00
5 Hogan's Heroes
7 **Movie:** North To Alaska (1960). John Wayne, Capucine.
11 Twilight Zone

1:30
4 Mary Tyler Moore
5 Chico And The Man
9 11 News

1:50
S **Movie:** The Burning

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Good News (1947). June Allyson.
9 Joe Franklin
11 Emergency!

2:30
4 Mary Tyler Moore
W **Movie:** Annie

2:45
H **Movie:** Final Assignment

3:00
4 Bob Newhart
9 Interaid
11 **Movie:** Circus Of Fear (1966). Christopher Lee.

3:30
4 Bob Newhart
S **Movie:** Porky's (cc)

4:00
4 Here's Lucy
9 Interaid

4:25
H **Movie:** Search And Destroy

4:30
4 Here's Lucy

5:00
4 More Real People
9 News
11 Watch On Washington

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
S Dot And Santa Claus

Thu., Dec. 29

6:00
2 4 7 News
5 Three's Company
9 Buck Rogers
11 Love Boat
13 New Jersey Nightly News

㉑ Making The Most Of The Micro (cc)
㉛ New Tech Times
Ⓢ Electric Grandmother
Ⓦ Best Of Floyd

6:30
⑤ One Day At A Time
⑬ Nightly Business Report
㉑ New Tech Times
㉛ News From City Hall
Ⓦ News

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ Laugh-In
⑪ Barney Miller
⑬ MacNeil/Lehrer
㉑ Doctor In The House
㉛ *Infinity Factor*
Ⓗ America's Skaters
Ⓢ Faerie Tale Theatre (cc)
Ⓦ **Movie:** Whose Life Is It Anyway?

7:30
② **Special:** Warner Wolfe's Plays Of The Year
④ Family Feud
⑤ All In The Family
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News
㉑ Nightly Business Report
㉛ Rebop

8:00
② Simon & Simon
④ **Special:** Asylum In The Streets
⑤ PM Magazine
⑦ Automan
⑨ News 9: Primetime
⑪ **Football:** Liberty Bowl: Boston College Vs. Notre Dame
⑬ Dinner At Julia's
㉑ Long Island Week
㉛ Tony Brown's Journal
Ⓗ **Movie:** Creepshow
Ⓝ **Movie:** State Of Siege
Ⓢ **Movie:** Treasure Island

8:30
④ Mama's Family
⑤ Carol Burnett
⑨ **Movie:** Singin' In The Rain (1952). Gene Kelly, Debbie Reynolds.
⑬ Sneak Previews
㉑ Wild America (cc)
㉛ Black Focus

9:00
④ Cheers
⑤ Merv Griffin
⑦ Masquerade
⑬ Innovation
㉑ Sneak Previews
㉛ Ramblin'
Ⓦ **Movie:** Richard's Things

9:30
④ Buffalo Bill
⑬ Joint Custody
㉑ All New This Old House (cc)

9:55
⑬ 1983 U.S. Ballroom Grand Championships

10:00
② Knots Landing
④ Hill Street Blues
⑤ News
⑦ 20/20
㉑ Long Island Speak-Out
㉛ Looking East
Ⓗ Inside The NFL
Ⓝ **Movie:** La Strada
Ⓢ Mel Brooks

10:30
⑨ New Jersey People
⑪ News

11:00
② ④ ⑦ ⑪ News
⑤ Taxi
⑨ Soap
⑬ International Playbill: Poldark
㉑ Long Island Week
Ⓗ Eddie Murphy
Ⓢ Best Of Bizarre 30 (cc)

11:30
② Trapper John, M.D.
④ Tonight
⑤ Thicke Of The Night
⑦ Nightline
⑨ Racing From Roosevelt
⑪ Honeymooners
㉑ Latenight America
Ⓢ **Movie:** Don's Party

12 MIDNIGHT
⑨ News
⑪ Star Trek
Ⓝ **Movie:** Beauty And The Beast
Ⓦ **Movie:** Take Off

12:05
Ⓗ **Movie:** Six Weeks

12:30
② **Movie:** The Kid From Left Field (1979). Gary Coleman.
④ David Letterman
⑦ Entertainment Tonight
⑨ World Vision

1:00
⑤ Hogan's Heroes
⑦ **Movie:** Going Home (1971). Robert Mitchum.
⑪ Twilight Zone
Ⓢ **Movie:** Dirty Hands

1:30
④ Mary Tyler Moore
⑤ Chico And The Man
⑨ ⑪ News
Ⓦ **Movie:** Chanel Solitaire

1:55
Ⓗ **Movie:** Eating Raoul

2:00
② News
④ Mary Tyler Moore
⑤ **Movie:** Daughters Courageous (1939). Lane Sisters.
⑨ Joe Franklin
⑪ Emergency!

2:30
④ Mary Tyler Moore
Ⓦ **Movie:** In Praise Of Older Women

2:50
Ⓢ **Movie:** Stacey

3:00
④ Bob Newhart
⑨ **Movie:** Seven Sinners (1940). Marlene Dietrich.
⑪ ***Movie:** Demons Of* The Mind (1973). Patrick Magee.

3:25
Ⓗ **Movie:** Diva

3:30
④ Bob Newhart
Ⓦ NBA '83 Championship

4:00
④ Here's Lucy

4:15
Ⓢ Best Of Bizarre 30 (cc)

4:30
④ Here's Lucy

4:45
Ⓢ Mel Brooks

5:00
④ More Real People
⑨ News
⑪ Biography

5:25
Ⓗ Video Jukebox

5:30
④ Health Field
⑦ Morning Stretch
⑨ Joe Franklin
⑪ News

Fri., Dec. 30

6:00
② ④ ⑦ News
⑤ Three's Company
⑨ Buck Rogers
⑪ Love Boat
⑬ New Jersey Nightly News
㉑ Crockett's Victory Garden
Ⓗ Kenny Loggins
Ⓢ **Movie:** The Kid From Brooklyn

6:30
⑤ One Day At A Time
⑬ Nightly Business Report
㉑ Square Foot Gardening
㉛ News From City Hall
Ⓦ News

7:00
② ④ ⑦ News
⑤ M*A*S*H
⑨ News 9: Primetime
⑪ Barney Miller
⑬ MacNeil/Lehrer
㉑ Doctor In The House
㉛ Infinity Factor
Ⓗ Inside The NFL
Ⓦ Music Video

7:30
② 2 On The Town
④ Family Feud
⑤ All In The Family
⑦ Entertainment Tonight
⑨ **Basketball:** Knicks Vs. Washington Bullets
⑪ News
㉑ Nightly Business Report
㉛ Music Video Party
Ⓦ **Basketball:** N.J. Nets Vs. Indiana Pacers

8:00
② Dukes Of Hazzard
④ **Movie:** The Sound Of Music (1965). Julie Andrews.
⑤ PM Magazine
⑦ **Football:** The Gator Bowl
⑨ News 9: Prime Time
⑪ **Special:** When Will The Dying Stop?
⑬ Washington Week In Review
㉑ Vietnam: A Television History (cc)
㉛ Africa File
Ⓗ **Movie:** Tempest
Ⓝ **Movie:** The Story Of Adele H
Ⓢ **Movie:** Endangered Species

8:30
⑤ Healthbeat Magazine
⑬ Wall $treet Week
㉛ Eye On Dance

9:00
② **Movie:** Dixie: Changing Habits (1983). Suzanne Pleshette.
⑤ Merv Griffin
⑪ Children Between Life And Death
⑬ Quest!
㉑ **Movie:** Reaching For The Moon (1931). Douglas Fairbanks.
㉛ Presente

9:30
㉛ Masterpiece Theatre: The Citadel

9:45
⑨ **Hockey:** Islanders Vs. Winnipeg Jets

10:00
⑤ ⑪ News
⑬ River Of Innocence
Ⓝ **Movie:** The Tall Blonde Man With One Black Shoe
Ⓢ **Movie:** The Deep
Ⓦ Carole King

10:30
⑪ News
㉑ Mark Russell Comedy Special
㉛ Music Video Party

11:00
② ④ News
⑤ Taxi
⑪ Odd Couple
⑬ **Movie:** High, Wide And Handsome (1937). *Randolph Scott.*
㉑ Long Island Week
Ⓗ Robin Williams
Ⓦ Leonard Report

11:15
⑦ News

11:30
② **Basketball:** Georgetown Vs. Nevada-Las Vegas
④ Tonight
⑤ Thicke Of The Night
⑪ Honeymooners
㉑ Latenight America
Ⓦ **Movie:** Expose Me Lovely

11:45
⑦ Nightline

12 MIDNIGHT
⑪ Star Trek
Ⓝ **Movie:** Baby Doll
Ⓢ Michael Jackson

12:25
Ⓗ **Movie:** The Man From Snowy River

12:30
④ Friday Night Videos
Ⓢ Confessions Of A Pop Performer

12:45
⑦ New York Hot Tracks

1:00
⑤ Soul Train
⑨ Bonanza
⑪ Twilight Zone
Ⓦ **Movie:** Nest Of Vipers

1:30
⑪ News

1:45
② **Movie:** Situation Hopeless, But Not Serious (1965). Robert Redford.

2:00
④ Mary Tyler Moore
⑤ America's Top Ten
⑦ Entertainment Tonight
⑨ Joe Franklin
⑪ Solid Gold

2:10
Ⓗ Inside The NFL
Ⓢ **Movie:** Endangered Species

2:30
④ Mary Tyler Moore
⑤ **Movie:** Gold Diggers Of 1935 (1935). Dick Powell, Gloria Stuart.
⑦ **Movie:** I Will Fight No More Forever (1975). James Whitmore.

3:00
④ Mary Tyler Moore
⑨ **Movie:** Hercules (1959). Steve Reeves.
⑪ **Movie:** Hands Of Orlac (1961). Mel Ferrer.
Ⓦ **Movie:** Sensations

3:10
Ⓗ **Movie:** Things Are Tough All Over

3:30
④ Bob Newhart

3:40
② **Movie:** The Deadliest Season (1977). Michael Moriarty.

4:00
④ Bob Newhart

4:15
② **Movie:** The Kid From Brooklyn

4:30
④ Here's Lucy

4:40
Ⓗ Kenny Loggins

5:00
④ Here's Lucy
⑨ News
⑪ Biography

5:30
② Newsmakers
④ More Real People
⑨ **Movie:** Tower Of Evil (1972). Bryant Haliday
⑪ Insight

Mon., Jan. 2

6:00
② ⑦ News
⑤ Three's Company
⑨ Battlestar Galactica
⑪ Love Boat
⑬ New Jersey Nightly News
㉑ Great Chefs Of New Orleans
㉛ All About TV
Ⓢ **Movie:** The Man From Snowy River

6:30
⑤ One Day At A Time
⑬ Nightly Business Report
㉑ Dinner At Julia's (cc)
㉛ News From City Hall

7:00
② ⑦ News
⑤ M*A*S*H
⑨ Laugh-In
⑪ Barney Miller
⑬ MacNeil/Lehrer
㉑ Doctor In The House
㉛ Infinity Factor
Ⓦ **Movie:** The Man Who Loved Women

7:30
② 2 On The Town
⑤ All In The Family
⑦ Entertainment Tonight
⑨ Benny Hill
⑪ News
㉑ Nightly Business Report
㉛ Getting Over
Ⓗ Fraggle Rock

8:00
② Scarecrow And Mrs. King
④ **Football:** The Orange Bowl: Nebraska Vs. Miami
⑤ PM Magazine
⑦ **Football:** The Sugar Bowl (cc)
⑨ News 9: Prime Time
⑪ **Special:** The Way They Were
⑬ Nicholas Nickleby
㉑ Jacques Cousteau
㉛ Nigeria 21
Ⓗ **Movie:** Best Friends
Ⓝ **Movie:** Coup De Torchon
Ⓢ Faerie Tale Theatre (cc)

8:30
⑤ Carol Burnett
⑨ **Movie:** TBA

9:00
② AfterMASH
⑤ Merv Griffin
㉑ Nature (cc)
㉛ Cityscope
Ⓢ **Movie:** Airplane II
Ⓦ **Movie:** The Exorcist

9:30
② Newhart
㉛ Moneymakers

10:00
② Emerald Point N.A.S.
⑤ ⑪ News
⑬ Karajan Conducts
㉑ Previn & The Pittsburgh
㉛ German Professional Soccer
Ⓗ **Movie:** The 39 Steps

10:10
Ⓝ **Movie:** Deathwatch

10:30
⑪ News
Ⓢ Bizarre 6 (cc)

11:00
② ④ News
⑤ Taxi
⑨ Soap
⑪ Odd Couple
⑬ Good Morning, Mr. Orwell
㉑ Tony Brown's Journal
Ⓢ **Movie:** Looping
Ⓦ Playgirl

11:15
⑦ News

11:30
② Hart To Hart
④ Best Of Carson
⑤ Thicke Of The Night
⑨ **Basketball:** Big East Tournament: Providence Vs. Seton Hall
⑪ Honeymooners
㉑ Latenight America

11:45
⑦ News
Ⓗ **Movie:** The Man From Snowy River

12 MIDNIGHT
⑪ Star Trek

12:20
Ⓝ **Movie:** Baby Doll

12:30
② Columbo
④ David Letterman
Ⓦ **Movie:** Cannery Row

12:45
⑦ Entertainment Tonight

1:00
⑤ Hogan's Heroes
⑪ Twilight Zone
Ⓢ **Movie:** Creepshow

1:15
⑦ **Movie:** TBA

1:30
④ Mary Tyler Moore
⑤ Chico And The Man
⑨ ⑪ News
Ⓗ **Movie:** Creepshow

2:00
② News
④ Mary Tyler Moore
⑤ Rat Patrol
⑨ Joe Franklin
⑪ Emergency!

2:30
④ Mary Tyler Moore
⑤ Best Of Midday
Ⓦ **Movie:** The Seduction

3:00
④ Bob Newhart
⑨ Interaid
⑪ **Movie:** Cry Blood, Apache (1972). Joel McCrea.
Ⓢ Mel Brooks

TELEVISION

3:30
4 Bob Newhart
5 Off The Set
H Video Jukebox

4:00
4 Here's Lucy
9 Interaid
H **Movie:** The Terry Fox Story
S Faerie Tale Theatre (cc)

4:30
4 Here's Lucy
11 Abbott And Costello

5:00
4 More Real People
7 Oceanus
9 News
11 Biography
S Corletto & Son

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News
S A Christmas Carol

Tue., Jan. 3

6:00
2 4 7 News
5 Three's Company
9 Battlestar Galactica
11 Love Boat
13 New Jersey Nightly News
21 Magic Of Oil Painting
31 World Chronicle
H **Movie:** Six Weeks

6:30
5 One Day At A Time
13 Nightly Business Report
21 Magic Of Decorative Painting
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Laugh-In
11 Barney Miller
13 MacNeil/Lehrer
21 Doctor In The House
31 Infinity Factor
W Music Video

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Tony Brown's Journal
W **Basketball:** N.J. Nets Vs. Boston Celtics

8:00
2 Mississippi
4 A Team
5 PM Magazine
7 Just Our Luck
9 News 9: Primetime
11 **Movie:** Giant (1956). Elizabeth Taylor. Part 1 (Part 2, Wed., 1/4, 8 p.m.).
13 Nicholas Nickleby
21 The Pallisers
31 Black Focus
H America's Skaters
N **Movie:** Josepha
S The Flying Karamazov Brothers

8:30
5 Carol Burnett
7 Happy Days (cc)
9 **Movie:** TBA
31 Africa File

9:00
2 **Movie:** Last Of The Great Survivors (1983). Pam Dawber.
4 Remington Steele
5 Merv Griffin
7 Three's Company (cc)
21 Masterpiece Theatre: The Citadel (cc)
31 Eye On Dance
H **Movie:** Chariots Of Fire
S **Movie:** Sharky's Machine

9:30
7 Oh Madeline
31 Karate

10:00
4 For Love And Honor
5 11 News
7 Hart To Hart (cc)
9 New Jersey People
13 Glenn Gould
21 Karajan Conducts
31 Vietnam: A Television History
N **Movie:** Beauty And The Beast
W **Movie:** Diva

10:30
9 Nine On New Jersey
11 News

11:00
2 4 7 News
5 Taxi
9 Soap
11 Odd Couple
13 Quest!
21 Nicaragua
H Young Comedians
S **Movie:** Shoot The Moon

11:30
2 Magnum, P.I.
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Hawaii Five-O
11 Honeymooners
21 Latenight America

12 MIDNIGHT
11 Star Trek
N **Movie:** A Streetcar Named Desire

12:15
W **Movie:** Catherine Cherie

12:30
2 McCloud
4 David Letterman
7 Entertainment Tonight
9 World Vision
H **Movie:** Tempest

1:00
5 Hogan's Heroes
7 **Movie:** TBA
11 Twilight Zone

1:10
S **Movie:** Don's Party

1:30
4 Mary Tyler Moore
5 Chico And The Man
9 11 News

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** Barbary Coast (1975). William Shatner.
9 Joe Franklin
11 Emergency!
W **Movie:** Ragtime

2:30
4 Mary Tyler Moore

2:45
S **Movie:** Sharky's Machine

3:00
4 Bob Newhart
9 **Movie:** TBA
11 **Movie:** Treasure Of Tayopa (1974). Gilbert Roland.

3:05
H Kenny Loggins

3:30
4 Bob Newhart

4:00
4 Here's Lucy

4:10
H **Movie:** Chariots Of Fire

4:30
4 Here's Lucy
11 Abbott And Costello

5:00
4 More Real People
7 Family Portrait
9 News
11 Biography
S The Flying Karamazov Brothers

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Weekend, Dec. 24-25 and Dec. 31-Jan. 1

Sat., Dec. 24
Sat., Dec. 31

6:00
2 Patchwork Family
4 Rebop
5 Pattern For Living
11 Aprenda Ingles
H (12/24) **Movie:** Vanishing Wilderness
(12/31) **Movie:** Table For Five
S (12/24) A Better Place

6:30
4 Carrascolendas
5 Insight
11 Gigglesnort Hotel
S (12/31) Mark Twain Theatre

7:00
2 Captain Kangaroo
4 One Of A Kind
5 World Tomorrow
7 Davey And Goliath
9 News
11 Return To The Planet Of The Apes
S (12/24) Dot And Santa Claus

7:30
4 LBS Children's Theatre
5 Bullwinkle
7 Little Prince
9 Newark & Reality
11 Pink Panther
13 Mainstream
H (12/24) Rich Little's "A Christmas Carol"

8:00
2 Biskitts
4 Flintstone Funnies
5 Wonderama
7 Best Of Scooby Doo
9 Christopher Closeup
11 Tom & Jerry
13 MacNeil/Lehrer
H (12/31) Cavett Behind The Scenes
S (12/31) **Movie:** Don't Go Near The Water

8:30
2 Saturday Supercade
4 Shirt Tales
5 Make Room For Daddy
7 Monchichis/Little Rascals/Richie Rich
9 Meet The Mayors
11 Herald Of Truth
H (12/24) Emmet Otter
(12/31) **Movie:** The Secret Of N.I.M.H.
S (12/24) **Movie:** The Painted Hills

9:00
4 Smurfs
5 Star Search
9 Nine On New Jersey
11 Old Time Gospel Hour
13 Wall $treet Week

9:30
2 Dungeons & Dragons
7 Pac-Man/Amazing Rubik Cube Hour
9 Davey And Goliath
13 Lawmakers
H (12/24) Inside Boxing

10:00
2 Plasticman
5 Saturday Morning
9 All-Star Wrestling
11 Essence
13 American Interests
H Inside The NFL
S (12/24) **Movie:** Blackboard Jungle
(12/31) **Movie:** It Happened At The World's Fair

10:30
2 Charlie Brown & Snoopy
4 Alvin & The Chipmunks
7 Littles
11 Hee Haw
13 International Edition

11:00
2 Benji, Zax & The Alien Prince
4 Mr. T
7 Puppy/Scooby Doo Hour
9 B.J./Lobo
13 (12/24) Vietnam: A Television History (cc)
(12/31) Symposium: Aging In America
H **Movie:** Blinded By The Light

11:30
2 (12/24) Bugs Bunny/Road Runner
(12/31) NFL Today. Tentative time.
4 Amazing Spider Man & Incredible Hulk
11 Wall Street Journal Report

12:00
2 (12/31) **Football:** TBA. Tentative time.
5 Fame
7 Weekend Specials (cc)
9 Hardy Boys/Nancy Drew Mysteries
11 How The West Was Won
13 Open Mind
S (12/24) **Movie:** Table For Five
(12/31) **Movie:** Chariots Of Fire

12:30
4 (12/24) NFL '83
(12/31) Thundarr The Barbarian
7 American Bandstand
13 America's Black Forum
H (12/24) **Movie:** Vanishing Wilderness

1:00
2 (12/24) **Basketball:** Boston College Vs. Maryland
4 (12/24) **Football:** AFC Wild Card Game
(12/31) **Football:** AFC Playoff
5 **Special:** Sarajevo '84
9 (12/24) **Movie:** Come To The Stable (1949). Loretta Young.
(12/31) **Movie:** Jailhouse Rock (1957). Elvis Presley.
11 (12/24) **Movie:** The Bishop's Wife (1947). Cary Grant.
(12/31) **Special:** Bridgestone Score Off-Road World Championship
13 Presente
H (12/31) **Movie:** Table For Five

1:30
7 Pop 'N Rocker
13 (12/24) **Movie:** Young Dynamite (1937). Frankie Darrow.
(12/31) **Special:** King Of The Hobos

2:00
5 (12/24) **Special:** The 1983 Official America's Cup Challenge
(12/31) **Special:** NHRA U.S. Nationals
7 (12/24) Pop 'N Rocker
(12/31) Story Of Babar
11 One Step Beyond
13 (12/31) **Movie:** Remedy For Riches (1940). Jean Hersholt.
H (12/24) **Movie:** Six Weeks
S (12/24) **Movie:** The Man From Snowy River
(12/31) **Movie:** Yes, Giorgio

2:30
7 (12/24) **Special:** Christmas World
(12/31) Babar Comes To America
11 Twilight Zone

3:00
2 (12/24) **Football:** Sun Bowl: Southern Methodist Vs. Alabama
5 (12/24) **Movie:** The Bells Of St. Mary's (1945). Bing Crosby.
(12/31) **Special:** Peugeot Pro Ski Tour Nationals Finals
7 (12/31) Great Santa Claus Caper
9 (12/24) **Special:** Diamonds, Gold And Platinum
(12/31) **Movie:** Things To Come (1936). Raymond Massey.
11 (12/24) **Movie:** Key Largo (1948). Humphrey Bogart, Lauren Bacall.
(12/31) **Movie:** The Bravados (1958). Gregory Peck.
13 (12/24) A Christmas Special With Luciano Pavarotti
H (12/31) Cavett Behind The Scenes

3:30
5 (12/31) **Movie:** Malibu Beach (1979). Kim Lankford.
7 (12/24) Tukki And His Search For A Merry Christmas
(12/31) **Movie:** Batman (1966). Adam West, Burt Ward.
13 (12/31) **Special:** Marilyn Horne's Great American Songbook
H (12/31) **Movie:** The Secret Of N.I.M.H.

4:00
4 More Real People
7 (12/24) **Movie:** The Golden Voyage Of Sinbad (1974). John Philip Law.
13 **Special:** An American Christmas: Words And Music
H (12/24) Video Jukebox
S (12/24) **Movie:** Don't Cry, It's Only Thunder
(12/31) **Movie:** Treasure Island

4:30
2 (12/31) Sports Saturday
4 Fight Back
7 Greatest Sports Legends
H (12/24) Emmet Otter

5:00
4 NFL Pro Magazine
5 (12/31) Starsky And Hutch
9 (12/24) **Special:** Santa And The Three Bears
(12/31) Battlestar Galactica
11 Little House On The Prairie
13 (12/24) **Special:** Christmas At Pops
H (12/31) America's Skaters

5:30
4 NFL Week In Review
5 (12/24) **Movie:** A Christmas Carol (1938). Reginald Owen.
7 (12/31) Sports Calendar
13 (12/31) Metrocosms

5:45
H (12/24) HBOnly Christmas Present

6:00
2 Channel 2 The People
4 News
5 (12/31) Blue Knight
7 (12/24) Kodak All America Football Team
9 Racing From Aqueduct
11 Star Trek
13 Nature (cc)
H (12/31) **Movie:** Yes, Giorgio
S (12/24) Michael Jackson
(12/31) **Movie:** I Ought To Be In Pictures

6:30
2 4 News
7 Superchargers
9 In Search Of
S (12/24) The Snowman

7:00
2 7 9 News
4 Prime Of Your Life
5 (12/24) **Special:** Carols From Christ Church. Stereo simulcast over WQXR.
(12/31) Welcome Back Kotter
11 Dance Fever
13 (12/24) Christmas Eve On Sesame Street
(12/31) Newton's Apple
S (12/24) **Movie:** Christmas Lilies Of The Field

7:30
2 Muppets
4 This Is Your Life
5 (12/31) **Movie:** Gypsy (1963). Rosalind

Russell, Natalie Wood.
❼ New York People
❾ (12/24) **Special:** Christmas Is
(12/31) **Hockey:** Rangers Vs. Buffalo Sabres
⓫ At The Movies
⓭ (12/31) Wild America (cc)

8:00
❷ Cutter To Houston
❹ (12/24) Diff'rent Strokes
(12/31) King Orange Jamboree Parade
❺ (12/24) **Movie:** Holiday Inn (1942). Bing Crosby, Fred Astaire.
❼ T.J. Hooker (cc)
❾ (12/24) **Movie:** Pocketful Of Miracles (1961). Glenn Ford.
⓫ (12/24) **Special:** The Yule Log
(12/31) **Football:** Bluebonnet Bowl: Oklahoma State Vs. Baylor
⓭ Nature Of Things
🅗 (12/24) **Movie:** The Man From Snowy River
(12/31) **Movie:** Porky's
🅝 (12/24) **Movie:** Grand Illusion
(12/31) **Movie:** Diva
🅢 (12/31) **Movie:** Chariots Of Fire

8:30
❹ (12/24) Silver Spoons

9:00
❷ (12/24) **Movie:** The Children Nobody Wanted (1981). Fred Lehne, Michael Pfeiffer.
(12/31) **Movie:** Return Of The Man From U.N.C.L.E. (1983). Robert Vaughn.
❹ (12/24) Manimal
(12/31) Diff'rent Strokes
❼ Love Boat (cc)
⓭ Seeing Things
🅢 (12/24) **Movie:** The Man From Snowy River

9:30
❹ (12/31) Manimal

10:00
❹ (12/24) Yellow Rose
❺ News
❼ Fantasy Island
⓫ (12/24) News
⓭ (12/24) **Movie:** Alexander. Philippe Noiret.
(12/31) An Evening With Chuck Mangione
🅗 (12/24) Rich Little's "A Christmas Carol"
(12/31) Buddy Hackett
🅝 (12/24) **Movie:** A Streetcar Named Desire
(12/31) **Movie:** Happy New Year

10:30
❺ Black News
❾ (12/31) Newark And Reality
⓫ (12/24) Wall Street Journal Report
(12/31) News
🅢 (12/31) Best Of Bizarre 30 (cc)

11:00
❷ ❹ ❼ News
❺ (12/24) **Movie:** Mr. Deeds Goes To Town (1936). Gary Cooper.
(12/31) **Special:** Rich Little's Salute To Bing Crosby
❾ Jackie Gleason
⓫ (12/24) **Special:** The Visitation Mystery.
(12/31) Wall Street Journal Report
🅗 (12/24) **Movie:** Six Weeks
(12/31) Not Necessarily The Year In Review
🅢 (12/24) Best Of Bizarre 29 (cc)
(12/31) Rock Of The 80's

11:30
❷ (12/24) **Special:** Let The Desert Be Joyful
(12/31) **Special:** Happy New Year, America. Andy Williams hosts.
❹ (12/24) **Special:** Christmas In Rome
(12/31) Saturday Night Live
❺ (12/31) **Special:** New Years Eve At The Waldorf. Bill Lombardo and His Orchestra.
❼ (12/31) **Special:** Dick Clark's New Year's Rockin' Eve '84
❾ (12/24) **Special:** The City That Forgot About Christmas
(12/31) Racing From Roosevelt
⓫ (12/24) **Special:** The Nativity
(12/31) Twilight Zone
🅢 (12/24) **Movie:** Table For Five

11:45
❼ (12/24) **Movie:** The Slipper And The Rose (1975). Richard Chamberlain.

12 MIDNIGHT
❷ (12/24) **Special:** Christmas Eve Service
❾ Championship Wrestling
⓫ (12/24) **Special:** Midnight Mass At Saint Patrick's Cathedral
(12/31) **Movie:** Niagara (1953). Marilyn Monroe.
🅝 (12/24) **Movie:** Chan Is Missing
(12/31) **Movie:** Bad
🅢 (12/31) Rock Of The 80's

12:10
🅗 (12/31) Young Comedians

12:50
🅗 (12/24) **Movie:** Creepshow

1:00
❹ (12/31) Rock TV
❺ (12/31) **Movie:** Grand Hotel (1932). Greta Garbo.
❼ (12/31) Pop 'N Roçker Special
❾ (12/24) **Movie:** A Holiday Affair (1934). Robert Mitchum.
(12/31) **Movie:** Year, 2889 (1965). Paul Peterson.
🅢 (12/31) Denny Johnston

1:10
❷ (12/24) **Movie:** Hatari (1962). John Wayne.
❹ (12/24) Mary Tyler Moore
❺ (12/24) **Movie:** Dinner At Eight (1933). Jean Harlowe.
🅗 (12/31) George Carlin

1:30
❷ (12/31) **Movie:** How To Break Up A Happy Divorce (1976). Barbara Eden.
⓫ (12/24) News
🅢 (12/24) **Movie:** Don't Cry, It's Only Thunder

1:40
❹ (12/24) Rock TV

2:00
❹ (12/31) Mary Tyler Moore
⓫ (12/24) **Movie:** Rebecca (1940). Joan Fontaine.
(12/31) News
🅢 (12/31) **Movie:** Enter The Ninja

2:20
🅗 (12/31) Eddie Murphy

2:30
❹ (12/31) Mary Tyler Moore
⓫ (12/31) **Movie:** A Man Called Peter (1955). Richard Todd.

2:40
❹ (12/24) Mary Tyler Moore

2:50
🅗 (12/24) Video Jukebox

3:00
❹ (12/31) Gavin Lott
❾ (12/24) **Movie:** Little Minister (1934). Katharine Hepburn.
(12/31) **Movie:** Drums (1938). Raymond Massey.

3:10
❹ (12/24) Gavin/Lott

3:20
🅗 (12/24) **Movie:** Tempest
(12/31) **Movie:** Yes, Giorgio
🅢 (12/24) **Movie:** Christmas Lilies Of The Field

3:30
❷ **Movie:** The Carpetbaggers (1964). George Peppard.
❹ (12/31) Bob Newhart

3:40
❹ (12/24) Bob Newhart
🅢 (12/31) **Movie:** Love Child

4:00
❹ (12/31) Here's Lucy

4:10
❹ (12/24) Here's Lucy

4:18
❷ (12/24) Music Magazine

4:48
❷ (12/24) **Movie:** Miracles Still Happen (1976). Susan Panhaligon.

5:00
❾ News
⓫ (1/1) Biography

5:20
🅗 (12/31) Not Necessarily The Year In Review

5:30
❾ Point Of View
⓫ (1/1) Christopher Closeup
🅢 (12/24) **Movie:** Spirit Of The Wind

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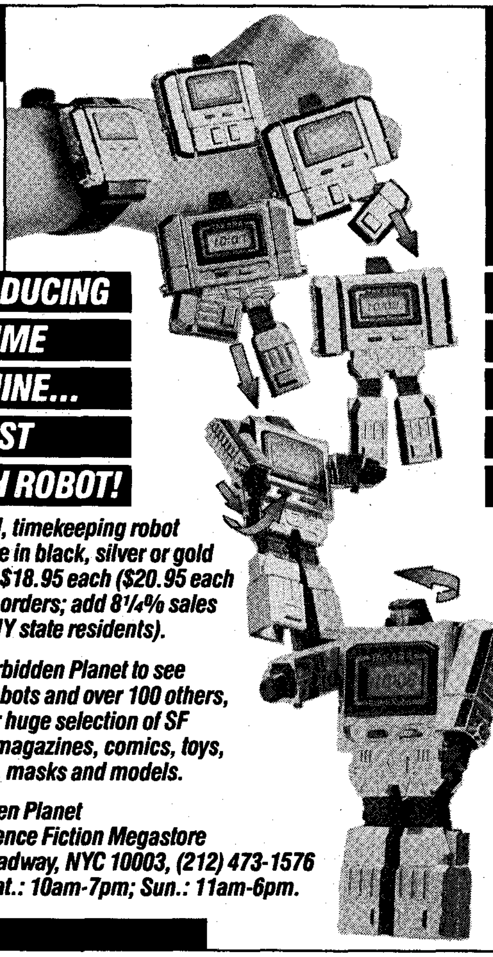

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Mon.-Sat.: 10am-7pm; Sun.: 11am-6pm.

(12/31) **Movie:** Treasure Island

5:45
⓫ (1/1) Davey And Goliath

5:50
❺ Time For Timothy

Sun., Dec. 25
Sun., Jan. 1

6:00
❾ New Jersey Report
⓫ News
🅗 (12/25) **Movie:** Secret Of N.I.M.H.

6:30
❷ Kidsworld
❹ Agriculture USA
❺ Black News
❼ Christopher Closeup
❾ News
⓫ Wild Kingdom
🅗 (1/1) Cyrano

7:00
❷ Captain Kangaroo
❹ Journey To Adventure
❺ Jerry Falwell
❼ Faith For Today
❾ (12/25) **Special:** The Christmas Tree Train
(1/1) Public Affairs
⓫ Robert Schuller

7:30
❹ Bob Newhart
❼ This Is The Life
❾ Jack Van Impe
⓭ Mister Rogers
🅗 (12/25) America's Skaters
(1/1) **Movie:** I Ought To Be In Pictures
🅢 (12/25) A Christmas Carol
(1/1) Thunderbirds 2086

8:00
❷ (12/25) **Special:** Tidings Of Great Joy
(1/1) Way To Go
❹ Austin City Limits
❺ Jimmy Swaggart
❼ Insight
❾ Terry Cole-Whittaker
⓫ Frederick K. Price
⓭ Sesame Street (cc)

8:30
❷ For Our Times
❹ That Teen Show
❼ (12/25) **Special:** Silent Night
(1/1) Comeback
❾ Day Of Discovery

9:00
❷ Sunday Morning
❹ Today In New York
❺ (12/25) **Special:** Marble Collegiate Church
(1/1) Popeye
❼ (12/25) Family Theatre: The Most Joyful Mystery
(1/1) Safari To Adventure
❾ Oral Roberts
⓫ Tom & Jerry
⓭ (12/25) Christmas Eve On Sesame Street
(1/1) Reading Rainbow
🅢 Faerie Tale Theatre (cc)

9:15
🅗 (12/25) HBOnly Christmas Present

9:30
❹ Positively Black
❺ (1/1) Bugs & Porky
❼ (12/25) A Christopher Christmas
(1/1) Tiempo
❾ Point Of View
⓫ Josie & The Pussycats
🅗 (1/1) Inside Boxing

10:00
❹ Latin Tempo
❺ (12/25) **Special:** Puppin's Christmas Story
(1/1) Woody Woodpecker Hour
❼ (12/25) Family Theatre: The Nativity
(1/1) Best Of The Morning Show
❾ Mass
⓫ Pink Panther
⓭ (12/25) Reading Rainbow (cc)
🅗 (1/1) **Movie:** Airplane II
🅢 (12/25) **Movie:** Dragonslayer
(1/1) **Movie:** Best Friends

10:30
❷ Face The Nation
❹ First Estate
❺ (12/25) **Special:** Stableboy's Christmas
❼ (12/25) Insight Christmas Special
❾ (1/1) That's The Spirit
⓫ Three Stooges
⓭ Electric Company

11:00
❷ (12/25) For Our Times
(1/1) Taking Advantage
❹ (12/25) **Special:** Christmas At Washington Cathedral
(1/1) First Estate
❺ (12/25) **Movie:** Gypsy Colt (1954). Donna Corcoran.
(1/1) **Movie:** Tarzan And The Leopard Woman (1946). Johnny Weissmuller.
❼ It's Your Business
❾ Make Peace With Nature
⓫ (12/25) **Movie:** Comin' Round The Mountain (1951). Bud Abbott, Lou Costello.
(1/1) Abbott And Costello
⓭ (12/25) **Special:** Sing-It-Yourself-Messiah
(1/1) Making Of Mankind

11:30
❷ Newsmakers
(1/1) News 4orum
❼ This Week With David Brinkley
❾ Rex Humbard
🅗 Fraggle Rock

12 NOON
❷ (12/25) Channel 2 The People
(1/1) NFL Today. Tentative time.
❹ Return To Freedom
❾ Robert Schuller
⓫ (1/1) **Movie:** Cheaper By The Dozen (1950). Clifton Webb.
⓭ (1/1) **Special:** Good Morning, Mr. Orwell.
🅗 (12/25) **Movie:** The Toy
(1/1) Sugar Ray's All-Stars
🅢 Paper Chase

12:30
❷ (12/25) **Football:** Blue/Gray Game
(1/1) **Football:** NFC Playoff. Tentative time.
❹ NFL '83
❺ (12/25) **Movie:** It's A Wonderful Life (1947). James Stewart.
(1/1) **Movie:** Ziegfeld Follies (1946). Fred Astaire, Gene Kelly.
❼ (12/25) **Special:** Kalikimaka: Christmas In Hawaii
(1/1) Directions
⓫ (12/25) **Special:** Mr. Magoo's Christmas Carol
🅗 (1/1) **Movie:** Six Weeks

1:00
❹ (1/1) **Football:** AFC Playoffs
❼ Like It Is
❾ (12/25) **Movie:** Where Angels Go, Trouble Follows (1968). Rosalind Russell.
(1/1) **Movie:** TBA
⓭ (12/25) **Special:** Verdi's "Ernani"
(1/1) Who's Having Fun
🅢 (12/25) **Movie:** The Kid From Brooklyn
(1/1) **Movie:** Forever Darling

1:30
❹ (12/25) High School All-American Football Team
❼ (12/25) Walt Disney World's Very Merry Christmas
⓫ (12/25) **Movie:** Hans Christian Anderson (1952). Danny Kaye.
(1/1) **Movie:** A Tree Grows In Brooklyn (1945). Dorothy McGuire, James Dunn.

2:00
❷ (1/1) Eyewitness News Conference
❹ (12/25) NBC's Sportsworld
❼ Eyewitness News Conference
⓭ (1/1) Verdi's "Ernani"
🅗 (12/25) America's Skaters

2:30
❼ (12/25) Eyewitness News Conference
(1/1) Greatest Sports Legends
🅗 (1/1) **Movie:** The Sign Of Four
🅢 **Movie:** Table For Five

2:45
❺ (1/1) **Movie:** All The King's Men (1949). Broderick Crawford.

3:00
❼ (12/25) Olympiad
❾ (12/25) **Movie:** A Christmas Carol (1951). Alastair Sim.
⓭ **Special:** The Merry Widow Ballet
🅗 (12/25) Video Jukebox Christmas
🅢 (12/25) **Movie:** The Great Adventure

3:15
❺ (12/25) **Movie:** Lili (1953). Leslie Caron.

3:30
❷ (12/25) **Basketball:** Knicks Vs. N.J. Nets
⓫ (12/25) **Movie:** Since You Went Away (1944). Claudette Colbert.
⓭ (12/25) **Special:** The Kimbell
🅗 (12/25) Christmas Mountain

4:00
❹ (12/25) **Basketball:** Houston Vs. Louisville
(1/1) Fiesta Bowl Parade
❼ (12/25) New York Hot Tracks
(1/1) Entertainment This Week
⓫ (1/1) **Special:** Life Goes To The Movies
⓭ Tony Brown's Journal

4:30
❾ (12/25) Jackie Gleason
⓭ (12/25) Inside Albany
(1/1) Mainstream
🅢 (12/24) Benji's Very Own Christmas Story
(1/1) The Snowman

5:00
❹ (1/1) NFL Pro Magazine
❺ Fame
❼ (12/25) Entertainment This Week
(1/1) Olympiad
❾ S.W.A.T.
⓭ (12/25) Mainstream
(1/1) Innovation
🅗 (1/1) **Movie:** I Ought To Be In Pictures
🅢 Faerie Tale Theatre (cc)

5:30
⓭ (12/25) Innovation
(1/1) Firing Line
🅗 (12/25) B.C.: A Special Christmas

6:00
❷ ❹ News
❺ (12/25) **Movie:** Lilies Of The Field (1963). Sidney Poitier.
(1/1) **Movie:** Dead Heat On A Merry-Go-Round (1968). James Coburn.
❼ News
❾ Hawaii Five-O
⓭ (12/25) Agronsky And Company
🅗 🅢 (12/25) **Movie:** The Secret Of N.I.M.H.
🅢 (1/1) **Movie:** Christmas Lilies Of The Field

6:30
❷ ❹ ❼ News
⓭ (12/25) Firing Line
(1/1) Agronsky & Company

7:00
❷ 60 Minutes
❹ First Camera
❼ Ripley's Believe It Or Not
❾ Switch
⓫ Solid Gold
⓭ (1/1) Inside Albany
🅗 (1/1) Sugar Ray's All-Stars

7:30
⓭ World War 1
🅗 Fraggle Rock
🅢 (12/25) Santa's Magic Toy Bag

8:00
❷ Alice
❹ Knight Rider
❺ Star Search
❼ Hardcastle And McCormick
❾ Straight Talk
⓫ Salute!
⓭ Nature (cc)
🅗 (12/25) **Movie:** The Toy
(1/1) **Movie:** Airplane II
🅝 (12/25) **Movie:** Rules Of the Game
(1/1) **Movie:** A Face In The Crowd
🅢 (12/25) **Movie:** Treasure Island
(1/1) **Movie:** Best Friends

8:30
❷ One Day At A Time

9:00
❷ Jeffersons
❹ **Movie:** Saturn 3 (1979). Farrah Fawcett.
(1/1) **Movie:** TBA
❺ (12/25) **Special:** Carols From Christ Church
(1/1) Merv Griffin
❼ **Movie:** Funny Lady (1975). Barbra Streisand. (cc)
Movie: TBA
❾ New Jersey Report
⓫ Tony Randall
⓭ Masterpiece Theatre: The Citadel (cc)

9:30
❷ (12/25) Trapper John, M.D.
(1/1) Goodnight Beantown
❾ Meet The Mayors
⓫ Wall Street Journal Report

10:00
❷ Trapper John, M.D.
❺ ⓫ News
❾ Jimmy Swaggart
⓭ Fawlty Towers
🅗 (12/25) Kenny Loggins
(1/1) **Movie:** Six Weeks
🅝 (12/25) **Movie:** Josepha
(1/1) **Movie:** On The Water Front
🅢 (12/25) Randy Newman
(1/1) **Movie:** Porky's (cc)

10:30
❺ Sports Extra
⓫ From The Editor's Desk
⓭ Monty Python

11:00
❷ ❹ ❼ News
❺ Off The Set
❾ World Tomorrow
⓫ Odd Couple
⓭ Metrocosms
🅗 (12/25) **Movie:** Rollover
🅢 (12/25) **Movie:** Dragonslayer

11:30
❺ David Susskind
❾ It Is Written
⓫ Honeymooners
⓭ Silk Screen

11:45
❷ Sports Update
❹ (12/25) **Movie:** A Day For Thanks On Walton's Mountain (1982). Ralph Waite.
(1/1) **Movie:** TBA
❼ (1/1) Sports Special
🅢 (1/1) **Movie:** Table For Five

11:50
❼ (12/25) News
🅗 (1/1) **Movie:** The Challenge

12 MIDNIGHT
❷ (12/25) **Movie:** Help On My Terms (1974). David Hartman.
(1/1) **Movie:** TBA
❾ (12/25) **Movie:** Ah! Wilderness (1935). Lionel Barrymore.
(1/1) **Movie:** TBA
⓫ Star Trek
🅝 (12/25) **Movie:** Monty Python Live At The Hollywood Bowl
(1/1) **Movie:** Love On The Run

12:10
❼ (12/25) News

12:40
❼ (12/25) Eyewitness Sport Special

1:00
❼ **Movie:** The Greatest Gift (1974). Glen Ford.
⓫ Twilight Zone
🅗 (12/25) Young Comedians
🅢 (12/25) **Movie:** Don's Party

1:30
⓫ News

1:40
🅗 (12/25) Music Video

1:45
❹ Mary Tyler Moore
❼ (1/1) **Movie:** TBA
🅗 (1/1) **Movie:** Endangered Species

1:50
🅢 (1/1) **Movie:** Dirty Hands

2:00
❷ News
❾ Bonanza
⓫ (12/25) **Movie:** The Importance Of Being Earnest (1953). Michael Redgrave.
🅗 (12/25) **Movie:** Yes, Giorgio

2:15
❹ Visiones

2:30
🅢 (12/25) **Movie:** The Kid From Brooklyn

2:45
❹ First Estate

3:00
❾ (12/25) **Movie:** You'll Find Out (1940). Kay Kyser, Peter Lorre.
(1/1) **Movie:** TBA

3:25
⓫ (12/25) Life Of Riley
🅗 (12/25) Hall & Oates
(1/1) **Movie:** I Ought To Be In Pictures
(1/1) Inside Boxing
🅢 (1/1) Paper Chase

4:30
⓫ (12/25) Best Of Groucho
🅢 (12/25) Randy Newman

5:00
❾ News
⓫ (12/25) Biography
🅢 (1/1) **Movie:** Christmas Lilies Of The Field

5:30
❹ Health Field
❼ Morning Stretch
❾ Joe Franklin
⓫ News
🅗 (12/25) America's Skaters
🅢 (12/25) **Movie:** The Great Adventure

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Bazil. Mon., Aloisio Aguiar Trio. Tues. & Thurs., Angela Suarez. Wed. & Sun., Mario Toledo and Choros from Brazil. Fri. & Sat., Angela Santos. AE, CB, DC

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 12/30, 31, Jaki Byard Trio with Ralph Hamperian on bass and Richard Allen on drums. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 12/19, Akiyoshi/Tabackin Big Band. 12/20-25, Stanley Turrentine. 12/26, Mark Morganelli Jazz Forum All Stars. 12/27-29, Shirley Horn Trio; Carol Fredette and Trio. 12/30-1/1, Carmen McRae with Zoot Sims. 1/2, Carol Chaiken and Laura Dreyer. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 12/19, The Original Blues Project with Roy Blumenfeld, Danny Kalb, Steve Katz, Al Kooper, and Andy Kulberg. 12/23, Tom Paxton; The Carolling Carollers. 12/24, The Andy Statman Klezmer Orchestra. 12/27, Elvin Jones & The Jazz Machine; The Lenny White Quartet. 12/28, Eric Andersen.12/29, 30,The Turtles featuring Flo & Eddie with guest "Weird Al" Yankovic. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. 12/19-24, 26-31, Tommy Flanagan with George Mraz. Music from 9:45. AE, CB, DC, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music from 8-11. AE, MC, DC, MC, V.

CATTAILS—2589 Broadway at 97th St., 865-6100. Continental/American restaurant. 12/22, Micare and Nunn. 12/29, Jack Wilson Trio. Shows Tues.-Sat. at 10 & midnight. No credit cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Thru 12/24, jazz and blues singer Carrie Smith, Wed.-Sat. at 9:30. Singer Laura Theodore, Sun.-Tues. at 9 & 11, Fri.-Sat. at 11:30. 12/28, Alberta Hunter returns. AE, MC, V.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 12/19, 26, 1/2, The Ed Polcer Quintet. 12/20, 27, Red Balaban and his Other Cats. 12/21-23, 28-31, Balaban and Cats. 1/1, The Widespread Jazz Orchestra. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 12/20-25, Betty Carter, nightly at 9 and 11, with extra shows on Fri. and Sat. at 1 a.m. 12/27-1/1, 3-8, Dizzy Gillespie. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 12/19, Lynn Samuels. 12/20, 27, Steve and Mark. 12/23, Jake and the Family Jewels; The Floor Models. 12/25, Jane Brucker comedy night. 12/26, Hootenanny. 12/29, Hugo Napier. 12/30, Citizen Kafka Band. 12/31, Bermuda Triangle. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. Thru 12/21, Jimmy Ponder with Scott Lee. 12/22-24, Amina Claudine Myers. 12/25-28, Reggie Workman. 12/29, Kenny Brawner Duo. 12/30, 31, Raw Sugar. **Upstairs:** 12/23, Kenny Brawner; Carol Townes. 12/30, Kate Kane; Judy Gibson. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Baba Motta Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Matt McErlean Trio with Alicia Sherman. Sun., 5-10, Baba Motta. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., Judd Waldin Trio plays for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 12/20-24, pianist Billy Taylor with Victor Gaskin on bass. 12/25-1/9, Junior Mance with Marty Rivera. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 12/31, Jackie Cain and Roy Kral in *Jackie and Roy Celebrate the Holidays with Cy Coleman,* Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. AE, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Alan Russel Big Band with The High Tones. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sol Yaged All-Stars. Fri., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Bob January and his Band. AE.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 12/19, 26-28, Gil Evans Orchestra. 12/20, 21, Ben Sidran featuring Eddie Gomez, Peter Erskine. 12/22-24, Donald Byrd. 12/29-31, John Faddis and his Band. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 12/20, Zoomhead. 12/21, Donna Destri; Mikki Zone. 12/22, Susan Sexton. 12/23, Brightons; Push-ups. 12/27, Red Line; Future Fuzz. 12/28, Fran Stewart. 12/29, Joe Jones. 12/30, Another Look; Graham Moses; Drive 55. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 2-6. Doc Cheatham, Sun., 3-7. 12/19, 26, The David Murray Big Band. 12/20-25, Sharon Freeman. 12/27-1/1, James Moody. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 12/20-24, Alyson Williams sings, Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & midnight. 12/27-31, Eternity. AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 12/19, Tito Puente and his Orchestra with Jerry Gonzalez and his Ft. Apache Band. 12/26, Ray Barretto and his Orchestra; Jorge Dalto's Inter-American Band. 12/31, Phyllis Hyman and her Trio; Art Blaker and the Jazz Messengers; Ruth Brisbane and the New Orleans Blue Serenaders. **The Terrace:** Thru 12/31, Sir Roland Hanna and Ronald McClure, Wed.-Sat. from 9:30. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. 12/20-25, 27-31, Brazilian singer Leny Andrade. AE, MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 12/19-24, 26-31, pianist Ray Bryant with Jimmy Rowser on bass. AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 12/19, Dixie Doughboys. 12/20, Soozie and the Boys. 12/21, The Keenfish. 12/22, High Times. 12/23, 24, 26, Blackwater. 12/27, Kate Toomey and the Seventh Avenue All Stars. 12/28, The Toasters. 12/29, Swing Fever. 12/30, 31, Juke Joint. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 12/19, 20, Albert King. 12/22, Ginger Baker. 12/23, Cadillac Ranch; Walt Conklin. 12/28, 29, Steve Morse; The Spencers. 12/30, 31, Six Gun; Blackwater. 1/5, Skip Castro; Topper Lilien. AE, CB, DC, MC.

Comedy/Magic

BIG APPLE COMEDY ROOM—157 E. 55th St., 752-2040. Sat., comedy night with m/c Nancy Redman. Shows at 9 and 11:30. No credit cards.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret.12/20-23, comedian Richard Lewis.12/27-31, comedian Richard Belzer. Shows Tues.-Thurs. at 9, Fri. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 12/19-29, comedian Jackie Mason. 12/30, 31, singer Steve De Pas, comedian Richie Gold, musical parodist Tom Anzalone, and singer Denise Schaffer. Mon.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. 9:30, talent showcase with m/c Hiram Kasten AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:30. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Joe Devlin with singer Pamela Smith. Thurs., magician Iman with comedian Terry Day. 12/23, magician Slydini with comedian/magician David Charnee. 12/30, magician Slydini with Pamela Smith. 12/31, Magical New Year's Eve Party & Show. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with dancing to the Confrey Phillips Trio, Tues.-Sat. from 10 p.m.-4 a.m. (membership). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 12/31, The Dorothy Donegan Trio, alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. 12/20, George Andre and The Big Brass of Brazil. 12/21, Mixed Grill. 12/22, Obara Wali Rahman Indigo Drum Spirit's. 12/23, Daniel Ponce and Jazzbata. 12/24, Pe de Boi' Power Samba. 12/27, Gumbe Sounds Contemporary Music of Ghana. 12/28, La Troupe Makandal Haitian Music & Dance. AE, V.

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Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Continental restaurant. **Theater/Cabaret Room:** Blossom Dearie sings Wed.-Sat. at 6:30. . . *Peggy Hewett's New Tropical Revue,* Wed.-Fri. at 9, Sat. at 9 & 11. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *C'Est Si Bon* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. 12/19-30 at 8:30, singer Nan Mason. Thru 12/31, comedian-impressionist Charles Pierce, Tues.-Thurs. at 11, Fri. & Sat. 10 & midnight. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

O'NEAL'S 43RD STREET—147 W. 43rd St., 382-1613. **Upstairs:** Comedy revue, *Serious Bizness,* featuring David Babcock, Jill Larson, Don Perman and Nealla Spano, Tues.-Thurs. at 8, Fri. & Sat. at 8:30 & 11. Every Wed. at 10, political humorist Joan Cushing/Mrs. Foggybottom. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. *Wanted-Dead or Alive* a musical show produced by Lee Reynolds, starring Patrick Jude, Lisa Sherman, Mark Morales, Janet Aldrich, Bob Kaufman, and Paula Newman. Wed.-Sat. at 8:30 & 11. AE, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and His Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SILVER LINING—349 W. 46th St., 245-5100. Restaurant/Cabaret. 12/20, *Ups And Downs,* revue. 12/21-23, 27-30, *A Shtick Is Born* revue; *Hotel Broadway.* 12/31, Sheryl Lee Ralph; The Steinettes. Shows at 8 & 10:30. AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *That's Entertainment II,* a musical revue, Fri. at 11:30, Sat. at 10:30 & 12:30. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Thru 12/31, *Noel for Noel,* Steve Ross celebrates Noel Coward every Wed.-Sat. from 9:30, Sun. from 5. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Thru 12/31, singer-pianist Richard Currier plays *New York As It Was Again. . . Is Again,* Tues.-Thurs. 9-1 a.m., Fri. & Sat. 10-2 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 12/31, singer-pianist Bobby Short, Tues.-Sat. 10 & midnight, **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5-11. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Sybils:** Disco Mon.-Sat. from 8-4 a.m. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **International Promenade:** Pianist Spencer Glanz, Mon.-Fri. from 4:30. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. James Raymond and Michael Devon alternating at the piano, Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** Pianist Kevin Olson, Tues.-Fri. 5:30-7:30. Dottie Stalworth and Fred Hunter play Mon.-Sat. 9:30-1 a.m. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Sat. 6-11. **Oak Room:** Pianist Mary Pollard Mon.-Fri. 5:30-9:30. John Morris takes over Tues.-Sat. from 9:30-1:30. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30. **La Ronde:** Thru 1/7, a new edition of *Paradise on Ice* (ice revue), Mon.-Sat. at 9:30 and 11:30. Dance music between and after shows. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** Thru 12/31, *Hooray for Hollywood!* (a non-stop musical revue) Mon.-Tues. at 9, Wed.-Sat. at 9 & 11. **Astor's:** Pianist Ann Hampton Callaway, Tues.-Sat. 5:30-7:30. Thru 12/24, The Mike Cerrati Trio, Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-3 a.m. 12/26—1/7, Irene Hartfield Trio AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** Laura Taylor Trio plays, Tues.-Sat. 8-1 a.m. Judith Keithly Trio plays Sun. & Mon. **The Hideaway:** Singer-pianist George Feyer, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

Piano Bars

ANDREW WILLIAM—1340 First Ave., at 72nd St., 570-0060. Restaurant/piano bar with Bobbie Miller playing Tues. & Wed. from 7 p.m. Steve Glantz takes over Thurs.-Sat. AE, CB, DC, V.

BROADWAY JOE—315 W. 46th St., 246-6513. Tues.-Thurs., singer-pianist Anne Phillips. Fri. & Sat., pianist Jimmy Lyon. AE, CB, DC, MC, V.

CAFE DIVINO—1544 Second Ave., bet. 80th-81st Sts., 517-9269. Italian restaurant. Singer-pianist Irving Fields plays Tues.-Sat. 10:30-2 a.m., Sun. noon-4. No Credit Cards.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Jazz pianist Ellis Larkins, Mon-Sat. 8-midnight. AE, DC, MC, V.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 12/19, Maggie-Meg Reed; Carol Roberts. 12/20, Collins & Friedman. 12/21-24, 27-31, *Nunsense Story,* musical. 12/21-24, *To Christmas or Not to Christmas,* revue. Shows at 8 and 11. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 12/19, 26, Dick Hyman. 12/20-24, 27-31, Dick Wellstood. 12/25, Keith MacDonald. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Thru 1/28, The "Doc" Johnson Duo Mon.-Thurs. 8-1, Fri.-Sat. 8-2 a.m. AE, CB, DC, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Sat. from 7 p.m. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Both playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charles Lindberg takes over. AE, CB, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Caroline Schwartz at the piano. Thurs., Bobbi Miller. Fri., Pat Kirby. Sat., Howard Sloan. Music from 8:30. AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Singer-pianist Dennis Liburd plays Mon.-Tues. from 6. Singer-pianist Bill Zeffiro plays Wed.-Sun. from 6 to closing. **Upstairs:** *Corkscrews,* a musical revue featuring Miriam Fond, Arthur Siegel and Tony Lang. Shows Wed.-Fri. at 11, Sat. 9 & 11. AE, DC, MC, V.

NEW YORK CLASSIFIED

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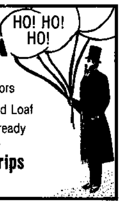

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Ad copy:

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Effective with the January 9, 1984 issue the advertising rate is $20.00 per line.** Minimum size ad is 2 lines. Add $12.00 for NYM Box Numbers. Check or money order must accompany ad order and be received by **Closing (every Friday by 4 P.M.) 10 days prior to Monday's on sale date.** Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **When replying to a NYM Box number address your response to New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017, and write the box number in the lower left corner of your envelope.** Responses to NYM Box numbers are forwarded via U.S. Mail for 6 weeks from issue date. **Sending advertising circulars to Strictly Personal box numbers is not permitted.**

My New Year's Resolution—Is to find a single, attractive, professional, Jewish non-smoking gentleman to age 55, who wants to spend many happy years with a very pretty, early 40's, professional, slim, 5'5", divorced, Manhattan lady. Happy New Year! NYM Box 415.

Single White Male, 40s—Seeking very trim, attractive and healthy single white female, 30s. Airline captain, 6', 165 lbs., healthy, intelligent, educated, sensuous, sensitive, serious and honest. I enjoy regular exercise, archery, music, a good meal, a good laugh, dining in fine restaurants, vacations on tropical islands, good clothing and a fine automobile. Among the most pleasurable things in my life, at the moment are; the time I spend with my boys, my work (sunsets at 30,000 feet) and the anticipated pleasure of one very special person; maybe another family. I have not met that special person yet, but there is a place in my heart for her. A photo would be nice. NYM Box A166.

Gentleman With Class—And good looks, a sharp and vibrant 52, trim and 5'10", Jewish, white, divorced, a sophisticated hedonist, is now ready for a sensuous female who is top drawer in every respect! Let's establish a great relationship in 1984! No fatties, ages 21 to 38, please photo and phone number. NYM Box A176.

Exceptionally Handsome Male—Dentist, 41, with broad range of interests seeks articulate nonsmoking white female, 25-35, petite, under 5'5", with dynamite face and figure. Photo, phone, and letter about yourself. NYM Box A215.

Male Artist, 38—Seeks friend who is articulate, trim, health-minded, 22-38, for mature relationship. Should be nonsmoker, financially self-sufficient, no drugs. Most important, a person for whom sex is only part of a relationship; not the first part or the most important. I'm interested in my work, art exhibitions, opera and concerts, films, good food, and champagne. Your interests need not be the same, just compatible. NYM Box 430.

I Am 5'6"—39, Jewish, pretty, easy to be with, hard working and special. If you are a resourceful man, full of love and goodness with courage to answer, we can celebrate our good fortune together. P.O. Box 161, N.Y.C. 10101.

Cultured Beauty—29, Jewish, articulate, sensitive, well traveled, career, enjoys a well-turned phrase. Desires intelligent, emotionally intact man, successful, witty and warm with elegance and style. Letter and photo appreciated. NYM Box 407.

Single Man, 40—Easygoing but strong, happy but missing someone special. Seeks beautiful, brilliant, slim, sensual, stylish lady, 30-37 to share with and care for. I am attractive, successful, professional. Please send photo (important) and phone number to NYM Box A223.

Successful Lady—Fun-loving, 53, trim. Share with mature single man: brainstorms, walks, books, biking, snorkeling, honesty, sensitivity, my cat LUV, Central Park view, perhaps more. NYM Box 418

Very Attractive, 26—Westchester executive. I've been told I look like Princess Diana combined with a little Barbra Streisand. I can draw you from across the room with my eyes. Seeking a Jewish man, 28-35, who is handsome, well built, witty and successful. If you are seeking a lasting relationship and would like to share good times in the country followed by an extravagant night on the town with a sensual, dynamic woman, please write about yourself. Include photo if possible (and phone). NYM Box A246.

Natural Beauty—31, bright, slim, 5'8", blue-eyed, long-haired brunette, warm, sensitive, athletic, creative, Jewish professional seeks tall, attractive, communicative, successful professional. Photo please. NYM Box B076.

Funny, But Yet Elegant—Unattached Jewish man of substance, 6'2", 35, outdoor, craft and intellectual hobbies, seeks the inner as well as outer beauty of an up lady to 33. A few words, phone and photo appreciated. NYM Box A245.

Soignee, Svelte, Successful—Tall, divorced, Jewish lady, 31, seeks 1 scintillating man to savor NY's delights from sublime to silly. NYM Box B073.

Male, 46—Looks good, sounds good, has dollars will travel. Seeks compatible traveling companion. Bio and photo exchange necessary. NYM Box B074.

Silver Hair—Heart of gold. Handsome, 6'2", 46, successful man seeks an attractive, genuine lady who enjoys dining, theater, horses and dogs. NYM Box B075.

Single White Male—30, very closeted, extremely handsome, 6', solid physique, and very nervous about placing this first ad. Wants to meet prominent, successful friend for relationship. Let's ring in the New Year together. NYM Box A196.

Petite, Intelligent Lady—Attractive, 36, interests include medicine to fitness, antiques to culture, cats to horses. Seeks adventuresome, accomplished male counterpart. NYM Box 421.

Blond, Warm, Romantic—Male professor, unneurotic with Lake Louise blue eyes, seeks female counterpart to share Mahler, moonlight and more. Letter with photo appreciated. NYM Box B077.

"Don Quixote II"—32, athletic, handsome and adventurous, in search of his "Dulcinea." Photo/bio a must. NYM Box 422.

Wanted—By handsome, tall, distinguished Scandinavian professional, 50, 6'3", 190 lbs. caring and highly intelligent, published author, film director, now living in Florida but spending 3-4 months a year overseas. My dream is to find an uninhibited, very sensuous lady with a great body, champagne taste and hedonisitic attitude, prefer someone 27-40 with experience as model or escort. Married if possible. Send photo and bio. NYM Box A247.

Wealthy, Commodity Speculator—37, seeks attractive, intelligent woman for fun and travel. Photo a must. Box 55, Mansfield Center, Ct. 06250.

Male, Mature Single—Seeks aspiring ballerina for rewarding, sensitive, relationship. Interested in theater, ballet, travel etc. Phone and brief note. NYM Box 412.

N.J. Professional Male—45, seeks beautiful, intelligent Jewish woman in her 30's for fun and romance. Photo/phone. NYM Box A236.

Non-Career Woman—Sought for attractive, giving, generous and very successful single male in early 30's. Prefer athletic type who also likes to read. A job is okay, but not if it interferes with relationship. Photo appreciated. NYM Box A239.

Average Jewish Male—37, self-employed, divorced seeks sincere, attractive, slender woman 24 plus. NYM Box 413.

Beautiful, Blond, Elegant—Well educated, European lady, charming, warm, and sincere, married but very lonely, seeks sophisticated, sensitive, successful gentleman, over 40, for friendship and more. PO Box 1113, Lenox Hill Station, NY NY 10021.

Vivacious, Curvaceous, Perspicacious—Lovely Jewish female seeks intelligent, athletic, professional single Jewish male 38-48. NYM Box 414.

She Must Be Out There—But I do not know her name. The world looking in at me thinks that I enjoy everything any person could want in a lifetime. But I know that I am without that warm, compassionate, sharing, attractive, free spirited, intelligent, successful, independent and sometimes immature counterpart. I am 43, 5'10", 143 lbs., grey-haired, handsome, Jewish, divorced, white and father to 2 young women, 19 and 16. I enjoy good health, success as a physician, surgeon, dreamer, inventor and life. Please, will that as yet unknown to me woman reply with photo, phone and short bio to NYM box A240.

I Am Real—Outstanding, financially independent, handsome, top level chief executive, 50, warm, virile, youthful, intelligent, creative, witty, caring, emotionally sound, genuine, sensitive. Desires a very special lady having similar qualities. She should be incredibly attractive, adorable, 25 to 40, immaculate. Photo/bio/phone/address. NYM Box A241.

Tall, Attractive Professional—Male, mid 40's, married, very successful, seeks educated, attractive and discreet woman in similar circumstances. Send photo, phone number. NYM Box A250.

Distinctive Englishman—Tall, elegant, purposeful and Manhattan based; atypically affectionate and emotionally accessible (through successful psychotherapy), offers abundance of humor, charm, empathy and pursues a diversity of enthusiasms from Bach/disco to Lutece/pizza. Seeks intimate committed relationship with loving sensuous woman, therapy equally fruitful, who is smart, supportive, and a winner. Photo could bring us 1000 words nearer actualization. NYM Box B080.

Westchester Woman Where are You?—Must be over 5'6", slim, under 38, natural looking, attractive, educated, non-smoker to meet a 6'4", bearded, handsome, blue-eyed masculine professional with humor and wit. No photo and phone/no reply. NYM Box 410.

Successful Executive, 52—Slim, 5'6", handsome, worldly, witty, playful, sensuous and sensitive, married and bored would like to meet discreet conterpart for satisfying encounters. PO Box 404, Elmsford, NY 10523.

Sincere, Single Male—27, would like to meet an outgoing, slender, attractive, 23-28 lady into films, comedy, music and being close. NYM Box B071.

Don't Like Rhubarb—Beethoven, gold chains. Slim, pretty, bright, sincere Jewish lady with sense of self. Seeks male counterpart 38-50. NYM Box 411.

Single, White Female—Recently arrived from Down Under, mid 20's, professional seeks once-used, traveled, mid 30's, squash playing male for companionship etc. Phone/photo. NYM Box B072.

Classy, Tall, Blonde WASP—Late 30's, intelligent and independent, with demanding career in the arts seeks similar man who is sensitive, sensual, emotionally mature and wants to settle down and enjoy the good life. NYM Box B062.

"For Adoption"—Sophisticated, bright, 5'5", 35, lovely, blue-eyed, Long Island lass with long blonde tresses needs "permanent home" with single, attractive, humorous, sensitive, intelligent, cultured, secure, 32-47, lad who appreciates dining, travel, theater, musuems and music. LI lass, yes, but do you prefer proximity to quality? NYM Box B063.

Stop!—New York's most eligible bachelor, 40, has perused the ads, and is all the superlatives you've read about. Want to meet the real thing? Please send photo, phone and bio. NYM Box 401.

I'm A Sunny—Smiling blonde lady who loves life and living every minute of it. I'm 36, attractive, artistic and athletic. Are you an interesting, successful and sincere man? NYM Box B068.

Busy Businessman—strong in mind and spirit, WASP background, open-minded, offers love to happy, healthy woman ready to have a baby and with her own resources. NYM Box 409.

Very Bright And Good-Looking—Successful lawyer, 30, with great sense of humor seeks extraordinarily intelligent, funny and beautiful working woman. Please no dentists! Send brief description, full length photo and phone. NYM Box B070.

Very Attractive Brownstoner—Professional female, 30's, creative, warm, caring, athletic, financially independent, unpretentious. Seeks tall, successful, family oriented male counterpart who values closeness, sharing, a lifetime of love. NYM Box A249.

More Strictly Personal ads continued on next page.

STRICTLY PERSONALS

Looking For A She-Gull—Jonathan Livingston at 58 seeks to learn, to discover, to achieve perfect flight; for without these there is boredom, fear and anger. Come, Lady Seagull, and soar with me. PO Box 3, Monmouth Beach, NJ 07750.

Quality Seeking Quality—Very bright, attractive, Jewish woman, 31, well-educated, well-traveled, capable and independent but with room for good conversation, sharing, loving and enjoying solitary moments too. First class smarts seeking wonderful man, really bright and essentially happy 30-38, tall and solid. Share mutual respect and frequent laughter. Work should be exciting and gratifying, not consuming. I love the ocean, Paris and hugs. My friends say you're out there. Where are you? P.O. Box 483, Chappaqua, NY 10514.

Vivacious Widow—58 seeks Christian man to share life, love, laughter and tears. NYM Box B081.

Jewish Male, 26—Seeks Jewish female friend. NYM Box A228.

Attorney, 50—Seeks intimate morning, afternoon dates with married lady, 45-50. POB 572, Queens, NY 11424.

Together, Passionate—Somewhat fragile female, seeks somewhat macho and very sensitive male, 30-45, for mature relationship. NYM Box A243.

Psychotherapist—Married male, 45, sincere, affectionate, generous seeks attractive female for discreet meaningful relationship. NYM Box B067.

Pretty, Jewish Woman—Professional, 35, warm, friendly, blue eyes and brains seeks established Jewish male who is witty, affectionate, sensitive. NYM Box 408

Dentist, 33—Jewish, sincere, seeks quality Jewish female 21-28. NYM Box B078.

Beauty And Brains—Adorable princess, 25-35, desired by top executive prince. Must be exceptional. Photo. NYM Box A242.

Oriental Pearl—Friendly, fun, nice-looking, white male journalist, 30's, Asia buff, roamed Bali to Bombay, seeks a bright and lively NY area Oriental woman. NYM Box B054.

Ambitiously Single—Black female beauty, 33, seeks single professional black male 34 plus, to share companionship with great person; hearty laugh, cultural arts, smart, outdoorsy, elegant, travel. Send photo. NYM Box 400.

Sweet, Smart, Selective—Pretty, hazel-eyed, 39, seeks emotionally/financially secure, erudite, fervid/serious attractive, Jewish professional male, 30-44. NYM Box A229.

European Lady—Very attractive, 35, Jewish, successful creative designer, would like to meet someone quite exceptional, to share life's adventures with! Is this really a way to meet someone special? Let's try! NYM Box A230.

Athletic Man—Single, white male, early 30's, 6'1", slim body builder, runner, handsome, educated, successful executive, enjoys romance, fun, and keeping fit. Wishes to meet woman, 20's, 5'8" plus, intensely into keeping fit (body building, running, aerobics, etc.), slim, attractive, nonsmoker, educated, sensual, and fun. You are rare and special. Please respond. Phone/photo. NYM Box A231.

Bachelor—56, nice-looking, a loner seeks beautiful female as friend and lover. Photo/phone. NYM Box A233.

Woman Writer, Ex Model—WASP, 40s. Seeks empathetic man, share profound musings and Haagen-Dazs Honey Vanilla ice cream. NYM Box A234.

Beautiful Smile—Sally Field type girl, warm laughter, intelligent, sincere, 30, 5'2", seeks professional white male, 30-35, who likes skiing, sailing and has a place in his heart for me. NYM Box B055.

Educated Lady—Early 70's seeks fine Jewish gentleman interested in theater, dining, companionship. NYM Box 416.

Professional Single Male—29, Jewish seeks woman 20's-40's. NYM Box 420.

Special, Very Good-Looking Male—35, Jewish, 6'1" tall, who enjoys travel, sports, adventure and the ocean. Seeks a slim, very attractive, 24-31 woman who needs a loving and lasting relationship. Photo/phone. NYM Box B057.

Not A Doctor Or A Lawyer—I'm a hair designer, mid 40's, affectionate, sincere and caring and seek a down-to-earth, honest, warm and caring lady, 30-45, to share these precious things together. Photo/ phone. NYM Box B060.

Blue-Eyed, Athletic, Man—25, tall, well-educated, seeks older woman for fun times. NYM Box 405.

Classy, Jewish Female—5'2", 110, energetic, early 50's. If you're a professional or businessman seeking someone special I might be for you. NYM Box B061.

Single, Jewish Female Attorney—Slim, blonde, attractive, early 30's, personable, warm and caring, seeks a single Jewish business or professional man, 32-42, who is sincere and marriage-minded. Photo/ phone. NYM Box 425.

A Mensch, Surgeon—Sensitive, handsome, athletic, successful, very early 30's, seeks affectionate, caring, beautiful, sensuous Jewish woman, 20-35. Starting with the New Year let's celebrate life together, and share fun, friendship, romance, a lasting relationship and lots more. Photo please with bio. NYM Box 426.

Attractive, Professional Woman—Asian-American, 40, seeks cultured, single, professional man for companionship. NYM Box B064.

Sensitive, Attractive White Male—Educated, blond hair, blue eyes, 6', 39, seeks companion, married or single, for friendship and enjoys dining out, museums and quiet evenings. If you are attractive and looking for discreet, satisfying relationship this may be it. Phone and best time to call. Photo preferred. NYM Box B069

Very Pretty, Romantic—Fun loving, petite, divorcee wishes to meet unattached, successful, sophisticated gentleman over 40, to share the finest things in life. Photo and phone please. NYM Box 419.

If You Are—A loyal, WASPish gentleman, an upper class man who is accustomed to the finer things in life, who resides within beautiful surroundings, and who can support a wife without financial worries, please write this lovely and refined 31 year old lady with class and intelligence. NYM Box A244.

Handsome, Successful, Talented—Available male. Motion picture writer/director and all the awards that go with it. Tall, athletic, fits the Maserati well. Looking for wonderful female. Must be 18-28 and beautiful. If you are someone who would never think of answering this kind of ad, take a shot. This could be the year of the real thing. Send photo, letter, and phone number. Highest discretion assured. NYM Box B065.

Beautiful, Sensual Businesswoman—30's, married seeks romantic liaison with intelligent, attractive man. Mutual discretion essential. Details, phone, photo. NYM Box B059.

Ravishing, Pulitzer Prize Lady, 30—Has successfully completed Chapter 1, and is searching for her "Special someone" to finish the scenario with. Please send photo, phone and bio. NYM Box 402.

ANNOUNCEMENTS

Marie—Please call between 8:30 am. and 6 pm. From Paul.

Dearest Tiffany—Happy birthday. All my love, Carlos.

To My CEO—You may be getting older, but you couldn't possibly get any better. Sending warm thoughts on your special day. Love and "hugs", Little Nymph.

Happy Birthday, Foula—And many more! Love, Morris, Kathy, Jack, Gail.

TOWN & COUNTRY PROPERTIES

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TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. **Effective with the January 9, 1984 issue the rates for this section are as follows:** one time rate—$246.00 per inch; two time rate—$219.00 per inch per issue; three time rate—$203.00 per inch per issue; four time rate—$187.00 per inch per issue. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $12 for NYM Box Number. Complete rates available upon request. Check or money order must accompany ad order and be received by **New Closing (every Monday by 5 P.M. for the issue on sale the following Monday).** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0732. All ads accepted at the discretion of the publisher.

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243 acres of land 15% field and 85% woods. A mountain stream teaming with trout meanders thru the property for 3/4 miles. Perched on a knob overlooking the stream is a 12 room gabled farmhouse with kitchen, dining room, living room, library with fireplace and oak floors thru out. There are 8 bedrooms on the 2nd floor. The house has 2 complete baths, wrapround porch and attached 3 car garage. Off to the side one can see the beautiful hand-hewn turn of the century country barn (40'x90') plus a 3½ acre pond. All part of this exciting property. Elevation at the farmhouse site is 1700 feet all with southern exposure. The nearby mountains, all part of the property, rise to about 2300 feet. This is located on a town road within 6 miles of shopping and several Catskill communities. Route 17, a major 4 lane expressway, is the main access to NYC. 2½ hours away. Total taxes are $1400 per year. Selling price $179,000. Terms by owners.

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Ski out your door from this ready-now-to-enjoy 3 bedroom, 2½ bath spectacular tri-level condo villa right on the challenging slopes of fabulous Hunter Mountain.

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 492

BY MARY ANN MADDEN

Grace dear—Fred and I want to express our sincerest thanks for the doll. What kind is it? Anyway, it's too adorable! Such a sweet little pushed-in face. And the eyes! We thought it a scream having to sign adoption papers, but we did it! And we just loved your card from "Mrs. Wiggs and Friend"—did you suppose we couldn't "guess who"? As you know, we've been out of the country, adding to our rare and unusual collectibles, and this time . . .

Dear Charlotte and Jack—mostly Charlotte: ROSES ARE RED/ VIOLETS ARE BLUE/ PLEASE ACCEPT THESE FLOWERS/ BECAUSE I LOVE YOU. (BOTH.)

P.S. Also, because I'm pretty sure I acted silly last night. Frank tells me you were wonderful sports about the punch bowl and the apple bobbing. But I feel bad about Bishop McCall and will try to get him a new hat. I really shouldn't smoke . . .

Above, post time. Competitors are invited to devise an excerpt from a letter written after the holidays.

Results of Competition 489, in which you were asked to provide a joke to end with one of the following punch lines: "All very well, but not in front of my mother." "You I *never* liked." "He also does bird calls." "Excuse me, is this where you change for Manhattan?" "That's easy for you to say." "And not a moment too soon, either."

Report: Not a large entry. Small, you might say. Unbig. But what was there was kangaroo. And parrot. Mostly kangaroo. This kangaroo walks into a bar, see, and that's all very well, but not in front of my mother. Anyway, this kangaroo—that's easy for you to say. So this kangaroo—you I *never* liked. This kangaroo wants to know if this is where you change—What? Yes, he also does bird calls. And not a moment too soon, either. We were apprised of the veterinarian who visits sick cats and also does birdcalls. The stammering person who's told, "That's easy for you to say." (Wonderful, that one.) A handful of merry pranksters did *all* the punch lines in one joke. Which really isn't what was called for. In fact, was uncalled for. But mostly, we had kangaroo. What the hell, I mean with the holidays and everything. Blame is evenly divided here: The proffered punch lines were uninspiring, and nobody much tried. Those that did, especially you kangaroos out there—thank you. Happy Christmas to all, and a peaceful New Year.

No prizes this week, but thanks and honorable mention to:

A kangaroo, a regular at an East Side bar, attended the wedding reception of one of his co-drinkers. Sporting a blue blazer and dark gray trousers, he sipped a cocktail a waitress offered. The kangaroo wrinkled his nose. "Not want martini," he remarked, and hopped over to another waitress. "Excuse me, is this where you change for Manhattan?"

Jane Meredith Ash, N.Y.C.

A man enters a psychiatrist's office carrying an inflatable Jayne Mansfield doll. He tells the doctor he's afraid he's going mad. "Nonsense," says the shrink, "sexual fantasies are no sign of madness. But if you want to talk about it, let's begin by exploring your attitude toward sex." "All very well," says the man, glancing at the doll, "but not in front of my mother."

C. Olds, Freeport, Me.

A beautiful and tall blonde from Roosevelt Island walks into a health club and asks the locker-room attendant, "Excuse me, is this where you change for Manhattan?" Wait, I got it wrong. Actually, she's petite and dark and it's a metaphysics seminar she's attending on the Staten Island ferry? I meant the U.N. and he's an Indian businessman trying to convert rupees to dollars. No, that's not it, well, I thought it was funny.

Larry Laiken, N.Y.C.

A man dies and goes to heaven. As he enters, he sees another man being ushered out. "But that's my best friend!" the man cries. "He died last week. What's going on?" "I'm sorry, he can't stay here," St. Peter replies. "But why?" the man asks. "He's a good man; he's kind, he's honest, he's moral." An assistant looks up from polishing the Pearly Gates and says, "He also does birdcalls."

Suzie Bolotin, Chapel Hill, N.C.

An advertising agency in a faraway mountain country explains to a local woman. "We make commercial. Pay you much money because you one hundred ten year old. You sign paper, okay?" and she says, "All very well, but not in front of my mother."

Jan Leighton, N.Y.C.

A man is told by his doctor that he has one day to live. He heads for a bar where he spends most of the day drinking. He returns home at 11 P.M., wakes his wife, and relates his sad tale. "Let's make love until dawn," he pleads. "Sure," she replies. "You don't have to get up in the morning. That's easy for you to say."

Aaron Bacall, Staten Island, N.Y.

"This bottle of gin is just swell,"
She said, while pouring another.
"I could drink it all very well
But not in front of my mother."

Nancy L. Antonich, East Setauket, N.Y.

A tourist approaches a boy returning his bird to the pet store, asking, "Is this Manhattan?" "Yes," says the boy. "That's easy for you to say," says the bird. The amazed stranger gasped, "How long has he been talking?" The bird replies, "Ever since he bought me. He also does birdcalls."

Alan Levine, Massapequa, N.Y.

A latecomer to the Woody Allen film retrospective looks about in embarrassment. Everyone is in black tie. Swiftly he ducks into the washroom where he asks another filmgoer, "Excuse me, is this where you change for *Manhattan*?"

Mitchell Kopnick, Oak Park, Mich.

A heron in the zoo complains that sometimes the zookeeper forgets to bring his daily birdseed ration. A parrot in a nearby cage brags that although he occasionally faces the same situation, all he has to do is wait for some visitors to come by and keep repeating, "Polly wants a cracker!" "Oh, sure," replies the heron. "That's easy for you to say."

David Kahn, N.Y.C.

"I know your parents own the company that makes Tide, but may I use this other detergent in your washing machine?" "All? Very well, but not in front of my mother."

Bernie Lipman, Silver Spring, Md.

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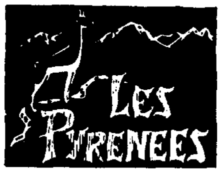

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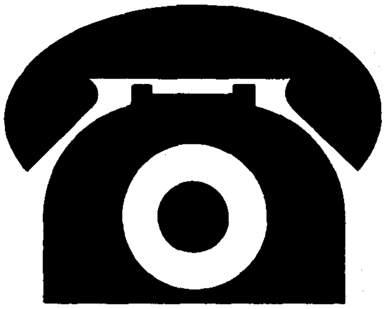

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A guy walks into a psychiatrist's office with a parrot on his head. The doctor asks, "What can I do for you?" and the parrot says, "Get this guy off my backside." The guy says, "He also does birdcalls."

Jay M. Tischenkel, North Miami, Fla.
sp. mention: John Hofer, Southboro, Mass.

After dinner in my thirteenth-floor apartment, my guest of honor was the first to leave. Others started to gossip about her. "Just suppose she's outside the door," I suggested. "If she is," the cattiest gossip said, "I'm leaving by a window." From the outside hall came a voice, "And not a moment too soon, either."

Jean Holman, N.Y.C.

Chorus:
O generations of mortal men,
I add up the total of your lives
And find it equal to nothing.
What man wins more happiness
Than a mere appearance which quickly
fades away?
With your example before me,
Your life, your destiny, miserable Oedipus,
I call no man happy. You, I *never* liked.

Bob Kopac, Poughkeepsie, N.Y.
sp. mention: William Dwyer, Dansville, N.Y.

A tribe of Indians meet with a group of white settlers to swap land, trinkets, and valuables. One settler loses his way and asks a passing squaw, "Excuse me, is this where you change for Manhattan?"

Howard Leichter, Warren, N.J.

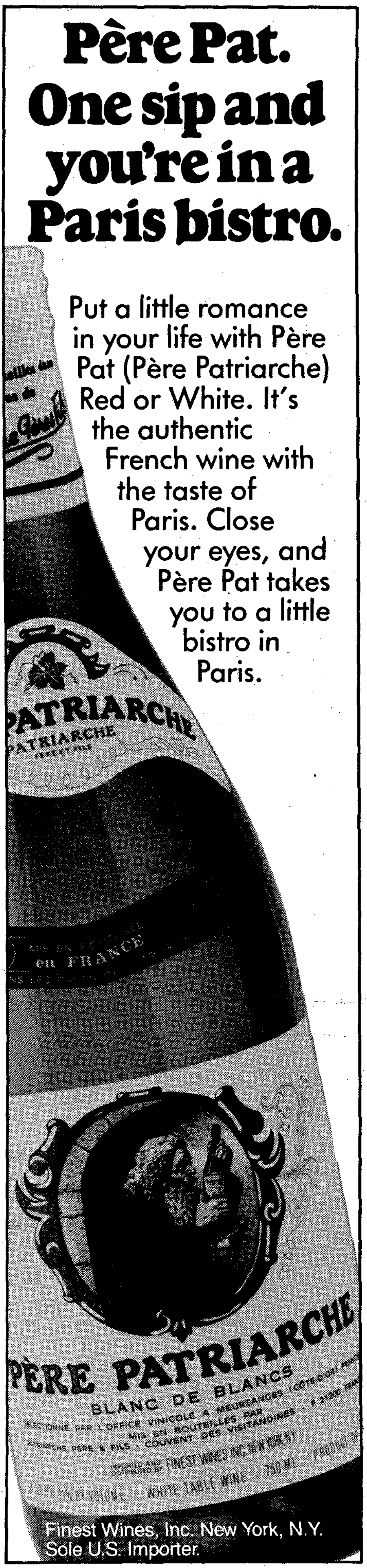
A young kangaroo walks into a bar, asks for a beer and a place to rest. "Why don't you take your beer home and drink it where you can relax in comfortable, familiar surroundings?" asks the bartender. The kangaroo replies, "All very well, but not in front of my mother."

Tasha Warren, Moreland Hills, Ohio

A cardinal walks into a bar and orders a martini. Serving him, the bartender notes, "We don't see too many cardinals in here these days." "That's easy for you to say," the cardinal replies as he drinks up, pays, and walks out. Bartender: "That's amazing! A cardinal who does jokes." Kangaroo at the bar: "That's not the half of it. He also does birdcalls."

James Bell, Alexandria, Va.
sp. mention: Anna Lambiase, Brooklyn; Oliver M. Neshamkin, N.Y.C.; Benjamin Levine, Scottsdale, Ariz.; Pericles Crystal, Scarsdale, N.Y.

Competition Rules: POSTCARDS ONLY. One entry only should be sent to Competition Number 492, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by December 30. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the January 30 issue. Out-of-town postmarks are given three days' grace. ■



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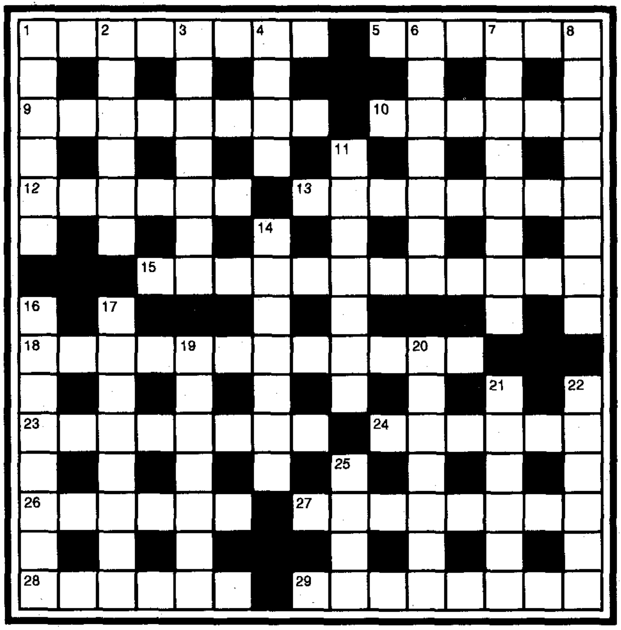
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 How solicitor acted with account properly worked out. (8)
5 Gruel I cooked up for the more sullen. (6)
9 Era of bull—very low class! (8)
10 Had an inclination for a run in old money. (6)
12 Rascal I get seafood with. (6)
13 Span of most attractive outing. (8)
15 Richard's England, home to half the angels? (4-8)
18 To which dependants are attached for keeping household equipment in place? (5, 7)
23 Glass pin shattered by young men. (8)
24 Peter takes note of girl. (6)
26 Low revolutionary all tied up. (6)
27 Give greater length to the publicity pamphlet. (8)
28 Become angry, seeing vessel in retreat. (6)
29 Army corps turn on chap coming out. (8)



Down

1 Judge the value of two-tailed creatures. (6)
2 Rapacious type of old Roman, one hears. (6)
3 She swallows too much from French and classical verse. (7)
4 For instance, notes for food. (4)
6 Pygmalion's given a drink after the celebration. (7)
7 One politician lawful, but indirect. (8)
8 Reversed decision after paying a visit to "uncle"? (8)
11 King, for example, has other things, and especially these! (7)
14 Old-fashioned tin gave out. (7)
16 Paid for return of some South African currency outside. (8)
17 Upsetting role to act or provide entrance for the Demon King! (4, 4)
19 The simplicity of Eve in a tangle initially. (7)
20 Note the untidiness, despite the sparkle. (7)
21 RAF officer manufactured hair dressing. (6)
22 Band with one-time kind of square in the group! (6)
25 Many sheep make this stuff. (4)

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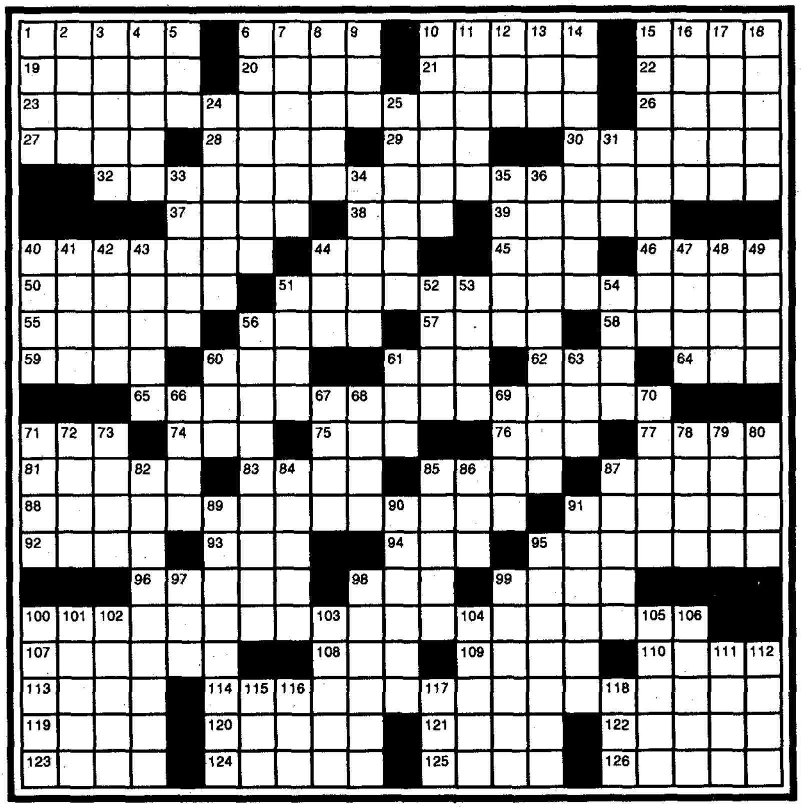
'FAMOUS LAST WORDS': 'CUE' CROSSWORD/By Maura B. Jacobson

Across

1 Torah teacher
6 Lose traction
10 Helped with the dishes
15 Islands in the Seine
19 Bitter
20 "Casablanca" character
21 Kind of angle
22 "Doll's House" heroine
23 Hamlet:
26 Baby's bunk
27 Forwarded
28 Suit to ——
29 Actress Joanne
30 Jan of the Met
32 Captain Ahab:
37 Clangors
38 Entrance signs
39 I.Q. researcher
40 Incriminating falsely
44 O'Hare sight
45 Hoosier humorist
46 "Say It —— So"
50 "Death of a Salesman" family
51 Declaration of Independence:
55 Coeur d'——, Idaho
56 Droops
57 Comme ci, comme ça
58 Singer Bryant
59 Kin of lotto
60 Sis boom ——
61 Part of R.A.F.
62 Cry of disgust
64 Remunerate
65 Burns poem:
71 Unmatched
74 Saloon furnishing
75 Stable staple
76 Einstein's birthplace
77 Cut of meat
81 Shinto temple gate
83 Remainder
85 Quite a few
87 —— Domingo
88 Rhett Butler:
91 Strew trash
92 New York's finest
93 Greeting to Caesar
94 Klugman's aide, in "Quincy"
95 Cheap and showy
96 Less ruddy
98 Summer time abbr.
99 One of the Hebrides
100 "Jingle Bells":
107 Brawl
108 Ante-
109 Greek vowel
110 Metrical foot
113 Diplomat's forte
114 Optimist:
119 Other: Sp.
120 Cow of commercials
121 Power provider: abbr.
122 Cubic meter
123 —— -do-well
124 Undercover agents
125 Ukr., et al.
126 Plus factor

Down

1 Double-crossers
2 Have a misery
3 George of filmdom
4 Life start
5 Carp's cousin
6 Portrait session
7 Arc lights
8 Japanese emigrant
9 Govt. attys.
10 Northern sea mammal
11 Become frozen
12 Play on words
13 Catchall abbr.
14 Dug lower
15 Beginning
16 Portrayer of Moto
17 Novelist Jong
18 Heavy sword
24 Indian antelopes
25 Name tags, for short
31 Ethnic suffix
33 Province of Italy
34 Contestants
35 Certain ski lifts
36 In a gruesome way
40 Antiaircraft fire
41 Actor's quest
42 The Bible:
43 "—— La Mancha"
44 Cider receptacle
47 Quick cut
48 —— bene
49 Lazy Susan
51 Honolulu's locale
52 The Orient
53 Podiatrist's concern
54 Otto or Emily
56 Moselle tributary
60 Lingerie item
61 Ht. above sea level
63 Workout place
66 Sad last words
67 Misplace
68 Facts and figures
69 TV detective Peter
70 Israeli resort
71 Of the ear
72 "Wonderland" bird
73 Let fall
78 Not taken in by
79 Roman road
80 Daughter of Erda
82 Clouseau, e.g.
84 Between Tinker and Chance
85 Flat finish
86 ——, amas, amat
87 Mideast peninsula
89 Rainwear
90 Cause to vanish
91 Type of measurement
95 Ancient Mexicans
97 Eureka!
98 Fishing boats
99 "After the ball ——"
100 River of song
101 Harangue
102 Mother-of-pearl
103 Silas Marner's daughter
104 Physicist Bohr
105 Magi's load
106 Abominates
111 Member of the famille
112 Author Harte
115 Any of the Pennines
116 "—— Love You"
117 Aye
118 Third king of Judah



Solutions to last week's puzzles appear on page 164.

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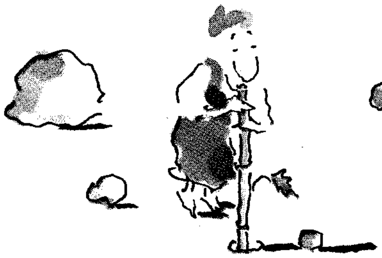

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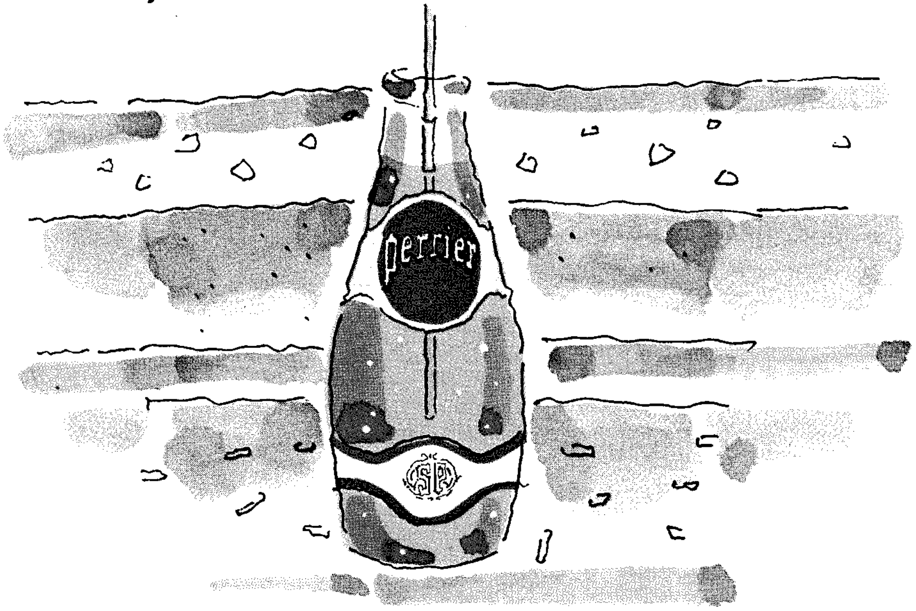

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